

**SONY'S FULL-FRAME
DSC-RX1 COMPACT**



**FULL-FRAME DOUBLE!
D600 & A99 PREVIEWS**

amateur photographer

Saturday 29 September 2012

NIKON + SONY

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

Hands-on double bill

**24 MP AND
FULL FRAME**

PAGES 10 AND 12

**Nikon D600:
entry full frame**



**Sony A99: top-
end pro model**

£2.70

39
9 770002684379



ON TEST

PAGE 45

600MM F/2.8 FOR £540!

Superfast 24x bridge lens
Panasonic Lumix DMC-FZ200

TECHNIQUE



PAGE 25

X-PRO1 ON THE STREETS

Reader masterclass with
Fujifilm's retro compact system



APoY

PAGE 30

WHO WON APoY 7?

Thirty stunning winning pictures
from round 7 – On the Street

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Contents

Amateur Photographer For everyone who loves photography

JUST when I thought the issue of sensor size was becoming less important, three new full-frame cameras come along one after the other. It is perhaps significant that each of these new models – one from Sony, one from Canon and one from Nikon – is the smallest and lightest full-frame DSLR in the world. There was a time when we actually wanted a big DSLR, and when using a full-frame model meant carrying a massive camera, but the world has been heading towards miniaturisation for some time. The rise of the compact system camera has made smaller and lighter really desirable, and true portability has become highly prized. Even the smallest sensors are now producing excellent quality,

and formats such as micro four thirds have matured with more receptive and less noisy sensors to fulfil at least most of the potential of their original concept.

With time, image quality has improved in dramatic style and the issues that troubled us once are no longer so critical. Products such as the OM-D and the Lumix DMC-GH3 from Olympus and Panasonic respectively have demonstrated that, five years on, small sensors can deliver. I just wonder if the full-frame sensor is as desirable as it once was.



Damien Demolder
Editor

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We take a first look at Nikon's latest DSLR, the D600



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Designed to fill a void in the DSLR market, Nikon's D600 is the world's smallest and lightest DSLR with a full-frame sensor. Richard Sibley gets his hands on the camera

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THE AP READERS' POLL

IN AP 8 SEPTEMBER WE ASKED...

Would you like an Android or iPhone-type operating system in a DSLR?



YOU ANSWERED...

A Yes, definitely, for everything	13%
B Yes, as well as the normal menu	17%
C No, it's a stupid idea	59%
D I don't know what this question is about	11%

THIS WEEK WE ASK...

If you were to buy a camera today, which size sensor would you choose?

VOTE ONLINE www.amateurphotographer.co.uk

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Our experts answer your questions

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If you feel that sometimes your camera's rear screen just isn't sufficient for framing and viewing your pictures, maybe you need something bigger. Damien Demolder tests the Lilliput 5D-II external display

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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OPENING HOURS
MON - SAT 10AM - 5:30PM

AP News

News | Analysis | Comment | PhotoDiary 29/9/12

“ The ‘palm-size’ RX1 houses a fixed 35mm f/2 Carl Zeiss T* Sonnar optic ”

First full-frame digital compact, page 6



D600 borrows D4 features • Sits between D800 and D300S

FULL-FRAME D600 TARGETS ENTHUSIASTS

NIKON has unveiled the D600 – a sub-£2,000, full-frame DSLR squarely aimed at the high-end photography enthusiast market.

Billed as a ‘game-changer’, and unveiled just days ahead of the photokina trade show, the FX-format D600 boasts a new 24.3-million-pixel imaging sensor.

‘It shoots big and allows you to travel lighter,’ said Hiro Sebata, product manager for Professional Products at Nikon UK.

Housed in a magnesium-alloy body, the D600 weighs 760g (with battery) and has resistance to dust and moisture on a par with the semi-professional D800, says Nikon.

The firm stresses that ‘affordability’ is key and has priced the camera at £1,955.99 body only.

Speaking at a press conference in London, Sebata said that Nikon hopes to broaden the market by attracting those who may have been put off by the price of a full-frame camera in the past.

He claimed: ‘The D600 will open up new realms of photography for passionate photographers, particularly those looking to take the next step and enjoy the creative edge that comes with a full-frame sensor.’

The D600 was due to go on sale in the UK on 18 September, the opening day of the photokina trade show in Cologne, Germany.

It will sit below the £2,600 D800 and above the D300S in Nikon’s product line-up.

The D600’s sensor offers 14-bit A/D conversion and an ISO range of 100–6400, expandable to 50–25,600.

The DSLR borrows its 16-bit Expeed 3 engine from the flagship D4, in a bid



to deliver benefits including faster image processing and an expanded dynamic range.

Other features include a new 39-point AF module – the Multi-CAM4800 – claimed to deliver the AF sensitivity of the D4. The 39 points include nine cross-type sensors.

Nikon says it has re-engineered the AF algorithms to ‘significantly improve low-light acquisition sensitivity capabilities’ (detection down to -1EV).

The seven central points are compatible with an aperture of f/8 (33 compatible with f/5.6–f/8).

The photographer can select AF modes without taking their eye away from the viewfinder, according to Nikon. AF coverage is selectable in 9, 21 and 39-point settings.

The D600 incorporates a 2016-pixel RGB metering sensor and will be compatible with an optional WU-1b wireless adapter (£64.99), allowing photographers to view live images on a smartphone.

It is also expected to enable them to control camera functions from a smartphone. At the time of writing, Nikon was waiting for Apple to approve its use on the iPhone and it was unclear whether it will be available for the Apple iPad.

The D600’s battery is built to last for 900 still images.

The camera will be available with an AF-S 24–85mm lens, in a kit priced £2,443.99.

● See pages 10–11 for an AP hands-on preview of the Nikon D600



NEW PRIME LENS FOR NIKON 1 SYSTEM

NIKON is about to release a new prime lens for its Nikon 1 compact system cameras.

The 1 Nikkor 18.5mm f/1.8 (pictured) is due out in November, priced £179.99.

Designed to deliver the 35mm viewing angle equivalent of a 50mm lens, it will be available in black, white and silver-coloured versions.

SNAP SHOTS

● The press watchdog has decided not to launch an investigation over *The Sun* newspaper’s publication of nude photos of Prince Harry in a Las Vegas hotel. The Press Complaints Commission said it received around 3,800 complaints, but had not received a ‘formal complaint’ from Prince Harry’s representatives at St James’s Palace.

● Jessops has appointed Neil Old as its chief operating officer. Old, whose previous employers have included Best Buy and Dixons, joined Jessops as commercial director in February. He will support executive chairman Martyn Everett in running the chain after former CEO Trevor Moore left the company in the summer to head up HMV.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 26 September

EXHIBITION Astronomy Photographer of the Year, until February 2013 at Royal Observatory Greenwich, London SE10 9NF. Tel: 0208 858 4422. Visit www.rmg.co.uk/astrophoto. **EXHIBITION** Neil Libbert: Photjournalist, until 21 April 2013 at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Thursday 27 September

EXHIBITION Seeing and Feeling by Dorothy Bohm, extended until 29 September at Margaret Street Gallery, London W1W 8SL. Tel: 0207 323 0140. **EXHIBITION** One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatspalace.com.

Friday 28 September



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EXHIBITION Elliott Erwitt – photos from the 50-year career of the Magnum Photos photographer, until 12 October at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Eyes on Mars (1970s NASA photos of the planet), until 29 September at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com/london.

Saturday 29 September

EXHIBITION British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk. **DON'T MISS** Beginners' guide to composition photo workshop (10am–4pm, price £45) at Birling Gap and Seven Sisters, Near Eastbourne, East Sussex. To book, call 01323 423 197. Visit www.nationaltrust.org.uk.

Sunday 30 September

EXHIBITION Marilyn Monroe: A British Love Affair, until 24 March 2013 at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **EXHIBITION** Freshfaced + WildEyed 2012, by UK photo graduates, ends today at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit thephotographersgallery.org.uk.

Monday 1 October

EXHIBITION In Absentia Lucis, by Paulina Otylie Surys, until 11 November at The Book Club, London EC2A 4RH. Tel: 0207 684 8618. Visit www.wearetc.com. **EXHIBITION** Vee Speers – The Birthday Party, until 20 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Tuesday 2 October LATEST AP ON SALE

EXHIBITION Burn My Eye, features 11 photographers, until 28 October at Third Floor Gallery, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com. **EXHIBITION** Cecil Beaton: Theatre of War, until 1 January 2013 at Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk.



Sony's Cyber-shot DSC-RX1 features a 24.3-million-pixel, full-frame sensor

New camera is the first of its kind

SONY LAUNCHES FULL-FRAME COMPACT

SONY has officially unveiled the Cyber-shot DSC-RX1 – the world's first digital compact camera with a 35mm full-frame sensor.

The RX1 features the same 24.3-million-pixel imaging sensor as the Alpha 99 (SLT-A99) and a Bionz processor for 14-bit raw output (see *News*, AP 22 September).

However, unlike the Alpha 99, the RX1 sensor does not feature on-sensor phase detection. Instead, it uses contrast detection only.

The 'palm-size' RX1 houses a fixed 35mm f/2 Carl Zeiss T* Sonnar optic with a nine-blade aperture and advanced aspherical element.

Manual rings on the lens allow aperture and focus adjustment, and macro mode selection for focusing down to 20cm.



The RX1 has a 35mm f/2 Carl Zeiss lens, as well as a smart zoom function that allows cropped images to be captured

The RX1 sports exposure compensation and mode dials mounted on the top panel.

A manual focus assist function is designed to magnify part of the image to help fine-tune focusing.

The smart zoom function – available on the top panel from the custom button – allows a cropped image to be captured at a slightly lower resolution.

Also on board is auto HDR, D-Range Optimiser and 13 creative styles.

The rear screen is a 3in, 1,229-million-dot unit, and although there is no viewfinder included, an optional electronic or optical unit can be attached via the hotshoe.

The LCD screen can be used to display a digital level gauge.

The standard ISO range of 100–25,600 can be expanded to 50–102,400.

Sony claims the RX1 can capture 'low-noise, handheld images in near-dark conditions' without flash.

The RX1 can shoot up to five full-resolution frames per second and weighs 482g (with battery and memory card).

Also featured is 1080p full HD video with manual control, which can be shot in a choice of 50p/60p or 25/24p frame rates.

'The camera provides a full complement of PASM exposure modes to give photographers absolute flexibility during video shooting,' adds Sony.

Sony has also announced the Handycam NEX-VG900E that shares the same 24.3-million-pixel, full-frame sensor.

The RX1 will be available in December at an expected price of around £2,800. The NEX-VG900E will be available in November, priced around £3,000.

SNAP SHOTS

● Photo retailer Calumet has shipped £80,000 worth of video and broadcast equipment to Sudan to help a project that trains journalists in the war-torn country. Calumet, which is based in Milton Keynes, said it also regularly supplies gear to UK forces stationed abroad.

● Sekonic has extended a £20 cashback offer on its L-308s lightmeter until the end of September. The meter, which carries a retail price of £184.99, has proved a big hit with students, partly because it is easy to use, says Sekonic's UK distributor JP Distribution. Claims must be received by 31 October 2012. Call 01782 753 304 or visit www.johnsons-photopia.co.uk.

● The Association of Photographers (AoP) has moved to a new office in north London. The AoP hopes its 3,000 sq ft premises – backing onto Kingsland Basin – will serve as a focal point for members, where they can hold meetings, use Wi-Fi facilities, and browse photo books and magazines. The address is 21 Downham Road, London N1 5AA. Tel: 0207 739 6669.



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The 16.28-million-pixel K-5 II and 18-270mm f/3.5-6.3 ED SDM K-mount lens are among the new kit announced by Pentax

New cameras and lenses revealed

PENTAX PRIMES K-5 II WITH NEW AF SENSOR

PENTAX has confirmed the upcoming launch of the K-5 II DSLR and Q10 compact system cameras, along with four new lenses.

Replacing the two-year-old K-5, the K-5 II boasts a new AF sensor claimed to offer a broader AF working range of -3EV to +18EV.

The new APS-C-sized sensor in the K-5 II maintains the same 16.28-million-pixel resolution as its predecessor.

The newcomer's AF module is coupled with an 'upgraded' AF algorithm to provide features that

include a select-area expansion function.

'This automatically tracks the subject even when it moves away from a pre-assigned select point,' claimed Pentax in a statement.

'This function is enabled as the distance data is assessed when collected by neighbouring focus sensors.'

Housed in a magnesium-alloy body, the K-5 II – like the K-5 – sports a 3in, 910,000-dot LCD screen.

Also on board is an optical viewfinder, a top shutter speed of 1/8000sec and a maximum burst rate of around seven

frames per second (for up to 30 shots).

A custom function allows access to modes such as bleach bypass and cross process.

Also new is the K-5 IIs, which, according to Pentax UK, dispenses with the K-5 II's anti-aliasing filter to create 'rich, detailed imagery and supreme resolution levels'.

The K-5 II and the K-5 IIs are due out in October carrying body-only prices of £799.99 and £949.99 respectively.

Pentax is also due to roll out a raft of new lenses: a K-mount 560mm f/5.6 ED AW (priced £5,999.99 and due in December); a 90mm f/2.8 ED AW SR macro costing £3,799.99 (designed for Pentax medium-format DSLRs and expected next month); and an 18-270mm f/3.5-6.3 ED SDM K-mount, due to go on sale in November, priced £699.99.

The 560mm and 90mm macro lenses feature a new 'HD coating', claimed to offer 'increased light transmittance with reduced reflection'.

TAMRON ROLLS OUT FULL-FRAME LENSES

AHEAD of this month's photokina show, Tamron confirmed the upcoming launch of new 90mm and 70-200mm lenses – both designed for full-frame cameras.

Both feature Vibration Compensation and an Ultrasonic Silent Drive.

Touted as the most compact lens in its class, the Tamron SP 70-200mm f/2.8 Di VC USD includes four low-dispersion elements and an extra-low dispersion lens.

It measures 196.7mm in length and 85.8mm in diameter.

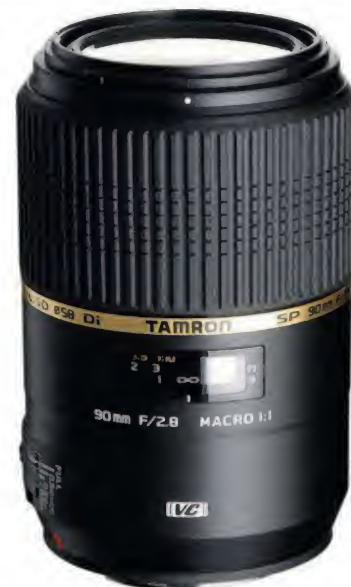
The 90mm f/2.8 Di Macro 1:1 VC USD

is a redesigned version of Tamron's original 90mm macro lens, incorporating two extra-low dispersion elements and one low-dispersion element.

It features Extended Bandwidth & Angular-Dependency coating (eBAND), which aims to improve anti-reflection performance, to help reduce flare and ghosting.

Both lenses will be available in Canon, Sony and Nikon mounts.

Launch dates and prices have yet to be released.



AP THIS WEEK IN...

1968

Canon was absent from the photokina show in Germany in 1968. 'This was due to the fact that they were heavily involved with the removal of their European headquarters from Geneva to Amsterdam,' reported AP. AP said staff attempted to cover the vastness of the 1968 photokina 'like a military operation'. In the same issue, AP featured the work of legend Henri Cartier-Bresson, then having just entered his 60s and 'as active as ever'. 'Perhaps the HCB legend has sprung from two things,' asserted AP. 'The first, his undoubted skill in producing photographs of aesthetic quality; secondly, his deliberate evasion of self-gloration in a world which commonly admits to near deity status to its leaders in all spheres.'

amateur
photographer

NEXT WEEK'S ISSUE

The eve of the photographic world were an on Cologne at the beginning of the month. At the A.P. technical staff took a first look at the new equipment developments. As we will see, one finds on show at Photokina, and we tell you something about what such a major exhibition means to the trade. John in Cape now discusses the role of the photo-journalist today, another feature shows a surprising range of glamour and how scenes. With these, and our regular features, next week's issue is sure to be in big demand—order now!



Another Photokina has come and gone. This year's exhibition was an exciting one because of the introduction of a number of interesting new products. Details will appear in our Photokina Report issue next week, together with a review of the photo display.

The show has become so vast that no one person could hope to encompass it in detail and nearly all of the A.P. staff had to attend and cover it in areas

like a military operation. A notable absence from the exhibition list this

year was the Clinton Camera Company. This was due to the fact that they

were heavily involved with the removal of their European headquarters

from Geneva to Amsterdam. To make up for it they held their own press

conference in Amsterdam which A.P. also attended and new Canon products

if any will be described next week.

The author goes on to ask, "Why in Heaven's name, is the work here so

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AP hands-on Nikon D600

Designed to fill a void in the DSLR market, **Nikon's D600** is the world's smallest and lightest DSLR with a full-frame sensor.

Richard Sibley gets his hands on the camera

THERE were various rumours about the Nikon D600 long before it was launched on 13 September, and most of the speculation proved to be correct. The camera has a full-frame sensor with an impressive 24.3-million-pixel resolution, but all this is packed into a body that is smaller than the more professional D800 and just slightly larger than the enthusiast-level Nikon D7000 that uses a smaller APS-C-sized sensor. Nikon's aim is to bring a full-frame DSLR to those photographers who aspire for the better image quality that the larger full-frame sensor affords, but who have been prohibited by the size, weight and, most notably, price of the larger, more professional cameras.

Bringing a camera such as the D600 to market, and have it meet both the physical and financial criteria, was always going to be a challenge, so, as expected, some compromises have had to be made.

FEATURES

Nikon hasn't been particularly forthcoming about the details of the D600's 24.3-million-pixel sensor, but it is interesting to note that around the same time that

Nikon launched the D600, Sony announced the Alpha 99 and Cyber-shot DSC-RX1 (see pages 12-13), which also have 24.3-million-pixel sensors. Knowing that Nikon has, in the past, used Sony sensors, it is not hard to imagine that the sensor in the D600 is the same as that featured in the two full-frame Sony cameras.

Combined with the same Expeed 3 image-processing system as that used in the Nikon D4 and D800, the D600 has a sensitivity range of ISO 100-6400 with extended settings taking this to ISO 50-25,600. This is identical to the D800, but somewhat lacking when compared to the extended ISO 204,800 setting of the D4.

As the D600's resolution can't match that of the D800, and it falls some way short of the D4's ultra-high sensitivity settings (which professional sports and wildlife photographers may need), the new model sits well below these cameras in the range. The D600's 5.5fps shooting rate matches the D800, but the D600's fastest shutter speed is 1 stop slower at 1/4000sec, compared to 1/8000sec in the D800.

Focusing lenses on the D600 is a new Multi-CAM4800, which features 39

AF points. Nine of these are cross-type sensors, with seven sensors capable of focusing at f/8. This is significant for sports and wildlife photographers, as it allows f/2.8 and f/4 lenses to be automatically focused even when used with a 2x teleconverter. If these sensors perform as quickly and as accurately in low-light conditions as they did in the Nikon D4, then it should prove to be a very reliable AF system – even if it does lack the 51 points of the D800.

Metering the scene in front of the D600 is the same 2016-pixel sensor as seen in the D7000, while wireless transfer is available via a mobile adapter. Nikon introduced a new entry-level adapter and smartphone app in its recent entry-level D3200, and a variation of this, the WU-1b, is available for the D600. The WU-1b allows transfer of images directly to a smartphone or tablet, as well as showing the camera's live view display and being able to fire the camera's shutter. At £69.99, the device should be a very useful and affordable accessory.

LENS COMPATIBILITY

The Nikon D600 will be available body only or as a boxed kit that will come with the recently reviewed 24-85mm f/3.5-5.6 lens (see AP 8 September). This lens scored four out of five when we reviewed it, and we shot our resolution chart images using a Nikon D3X that also has a 24-million-pixel, full-frame sensor. We found that the

AT A GLANCE

- 24.3-million-pixel, full-frame CMOS sensor
- ISO 50-25,600
- Expeed 3 processing engine
- 3.2in, 921,000-dot LCD screen
- 5.5fps shooting rate
- Optional WU-1b Wi-Fi adapter
- Full 1920x1080p HD video
- RRP £1,955.99



'With such a familiar layout, professional, enthusiast and even entry-level photographers should have no issues using the Nikon D600'

**LOOK OUT FOR
OUR FULL TEST
OF THE NIKON
D600 IN AP
13 OCTOBER**

lens was one of the best kit lenses we had tested in terms of centre sharpness and resolution, and it should be an excellent accompaniment for the D600.

As a full-frame camera, the Nikon D600 is compatible with all Nikkor full-frame, FX-series lenses and a huge number of older manual lenses. I would imagine that many purchasers of the D600 will be those who already own existing Nikon DX-series DSLRs, such as the D300S or the D7000. For these users it is worth noting that the DX lenses can be used with the D600, but the image will be cropped, lowering the image resolution to around 11 million pixels. While this mode can be switched off, there will often be severe vignetting caused by using these cropped-format DX lenses on a full-frame FX sensor.

VIDEO

Like the D800, the D600 has full HD video capture at 1920x1080 pixels. Video can be captured at this resolution in either FX or DX format, so full-frame lenses will effectively have two angles of view. For example, a 50mm lens will have the same field of view when used in FX format, but it will show the same field of view as a 75mm lens when used in DX-format video recording. This may prove useful for those shooting wildlife footage, or simply for those who want a different depth of field by using a lens in DX-format mode and moving further away from the subject.

The Nikon D600 will be available as a kit with the AF-S Nikkor 24-85mm f/3.5-4.5G ED VR lens (pictured)

Clean uncompressed video is output from the camera's HDMI port, which is useful for professional videographers, who will also find the camera's built-in audio monitoring meter useful for avoiding audio clipping.

BUILD AND HANDLING

The area in which the D600 is most impressive is its size. The camera is around the same size as a Nikon D90 or D7000, and smaller than the ageing D300S. Technology has come a long way in recent years, but there is always a concern, particularly among enthusiasts, that smaller is not always better.

Having held the D600 and fired a handful of shots, I can report that the camera feels very much like the D7000, which also has a sturdy magnesium-alloy body. As well as being a similar size, the button placement is almost identical to that of the D7000. The layout is like that of Nikon's other enthusiast-level DSLR cameras, with two control dials at the front and back of the camera, but with a shooting-mode dial on the right of the top-plate, rather than the shooting settings buttons that are found on Nikon's professional range of DSLRs.

With such a familiar layout, professional, enthusiast and even entry-level photographers should have no issues using the D600, although professionals may find the fewer direct controls make changing the camera settings slightly slower.

During my brief time with the camera, I did find that the grip wasn't quite as contoured as I would have liked. This may be something that takes time to get used to, so I will reserve full judgement on this until I have had more time with the camera.

PRICE

With a RRP of £1,955.99, the D600 isn't cheap, especially given Nikon's aim to make a full-frame DSLR affordable. The higher-specification D800 currently sells for around £2,300, which isn't much more than the D600. However, the D800's price has dropped only by £300 since its original RRP was announced in February. A similar price drop from the D600's RRP would see it retail for around £1,650, which makes it around the same price as the outgoing Canon EOS 5D Mark II and nearly £900 cheaper than the Canon EOS 5D Mark III. It may not be quite the low cost that many were expecting, but it should prove to be highly competitive, and certainly the cheapest new full-frame DSLR available.

AVAILABILITY

Perhaps the biggest surprise is that Nikon expects to start shipping the D600 to stores almost straight away, as it is due to go on sale from 18 September. Body only, the D600 has a RRP of £1,955.99 or £2,445.99 in a kit with the Nikkor 24-85mm f/3.5-4.5 lens. **AP**



AP hands-on

Sony Alpha 99

The long-awaited replacement for the full-frame Alpha 900 is here, and it's a single-lens translucent model. **Mat Gallagher** gets an exclusive look at the Alpha 99

IT'S BEEN four years since Sony stepped into the full-frame DSLR world with the Alpha 900, promising big things for professional and semi-professional users. Since then, the Alpha brand has bitten off large shares of the interchangeable-lens market with its range of DSLRs, single-lens translucent models and compact system cameras. Although the Alpha 850 followed in 2009, there has been nothing since in Sony's full-frame range. Unlabelled prototypes have appeared at trade shows, but details of when they would be released and in what form have been sketchy. The Alpha 99 finally puts these rumours to bed, with a high specification and a new full-frame sensor. But is it enough to tempt users over, or back, to the Sony system?

Over the years there have been various advances in camera technology that have seemed suited to the consumer market, but would be crazy to introduce to the professional market. These include live view,

AT A GLANCE

- 24.3-million-pixel, full-frame, Exmor CMOS sensor
- ISO 100-25,600 (expanded)
- 1.229-million-dot LCD
- 1080 full HD video at 50/60p or 24/25p using AVCHD format
- Street price around £2,499



'The Sony Alpha 99 replaces the Alpha 900 and completes a line-up of SLT cameras'

face detection and SD cards. In many cases, these features have been well received, but the move from an optical viewfinder to an electronic one could be seen as big a step as the move from film to digital imaging. Sony's SLT system uses a fixed mirror, splitting the light between the image sensor and the AF sensor. These cameras use an electronic viewfinder to ensure a bright view, but many believe EVFs lack the realism and immediacy of an optical view. The Alpha 99 is the highest-specified camera so far to use an EVF, so it has a lot to prove.

The Alpha 99 replaces the Alpha 900 and completes a line-up of SLT cameras from entry-level (Alpha 37) up to pro. The new camera features a 24.3-million-pixel-resolution, full-frame, Exmor CMOS sensor, which is of a slightly lower resolution than offered by the 24.6-million-pixel Alpha 900. This is a brand-new sensor, however, featuring phase-detection AF with 102 points in the focal plane that work alongside the regular 19-point AF sensor. A new Bionz processor accompanies this to cope with the 14-bit raw output, and features adaptive noise reduction to allow a sensitivity range of ISO 100-25,600 expanded.

The EVF unit may sound controversial, but given the quality of the units on the Alpha 77 and NEX-7, this further improved device appears ready to take the challenge. It has a 2.395-million-dot effective resolution and the ability to adjust the colour of the screen to achieve a more natural-looking image. When using lenses designed for APS-C-format bodies, the EVF automatically adapts, providing a cropped-in view that fills the screen.

The body of the Alpha 99 is set to be the smallest and lightest full-frame model to date, weighing around 733g without battery. It is constructed from magnesium alloy and features dust and moisture protection. A new grip is also available for the camera, featuring a locking mode dial and holding two additional batteries to provide a total of around 1,200 shots.

The autofocus system is perhaps the most interesting feature here, though. This dual phase-detection set-up features a 19-point standard sensor, 11 of which are cross-type, while a further 102 points are built into the sensor. Using the dual AF (AF-D) mode, the camera makes use of both these systems



for focus tracking and continuous AF. An additional feature of the focus system is the AF range mode, which allows users to set the front and rear limits of the AF between the maximum values. This could be useful for continuous and tracking work. These functions are compatible with six Sony lenses, with more becoming usable via firmware updates in the future.

One inescapable focus of the Alpha 99 is video. It appears the camera will challenge the likes of the Canon EOS 5D Mark III and Nikon D800 not just on its still images but also on its HD movie ability. Featuring 1080 full HD at 50/60p or 24/25p using the AVCHD format, content can be saved to both the SD card slots or output in real time via the HDMI port. There is an internal microphone plus a 3.5mm input for external devices, as well as an adapter kit available to use with professional XLR inputs. A headphone socket is included for sound monitoring and there are audio level controls on screen. A multi-controller offers silent adjustment when in video mode for changing a range of settings.

The rear LCD screen is a 3in 1.229-million-dot-resolution device that includes white pixels for extra brightness, as seen on Sony's Cyber-shot DSC-RX100. This is mounted on a three-way bracket that allows the screen to be rotated and

tilted up, even sitting above the camera.

After a few days shooting with an early prototype of the Alpha 99, it is clear this is a real contender for anyone making the move up to full frame. It feels great in the hand and the electronic viewfinder is pleasant to use. Were it not for the initial black screen that briefly shows while the eye sensor switches it on, you could even forget that it isn't optical. As you use it more, the benefits of accessing all controls in the viewfinder become clear, allowing you to make significant changes to shooting settings, and even review images, without moving the camera away from your face.

Focusing appears to be a great improvement over the Alpha 900, but as to whether it can compete with the 51-point AF of the EOS 5D Mark III, we will have to wait for a final version to see.

The colours of the images taken so far are rich and the level of detail looks to be impressive. Here we must also wait to test the finished version before giving a detailed analysis. The Alpha 99 looks like a great camera, the only downside being that its launch is likely to be overshadowed by the full-frame, Cyber-shot DSC-RX1 compact camera announced by Sony at the same time. The Sony Alpha 99 will be available from November, priced around £2,500. **AP**

Right: Rich colour and impressive detail from the Alpha 99

Below right: The high ISO performance allows fast shooting in low-light conditions



Below: The rear LCD screen is mounted on a new bracket that allows a three-way adjustment, with the ability to tilt the screen up above the camera



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precision



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Di VC[†]USD (Model A005)

Di **VC** USD

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[†] The Sony mount does not include VC image stabilization, as Sony digital SLR bodies include this functionality.

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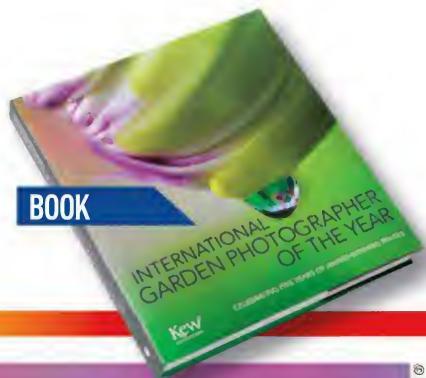


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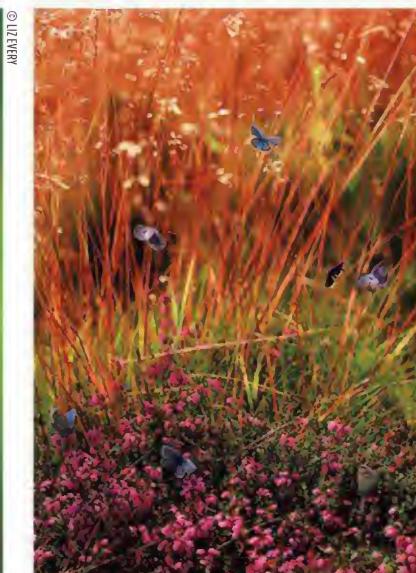


APReview

The latest photography books, exhibitions and websites. By Gemma Padley



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International Garden Photographer of the Year

Murdoch Books, hardback, £25,
256 pages, ISBN 978-1743362419

ESTABLISHED in 2008 and with five competitions under its belt, International Garden Photographer of the Year draws entries from all over the world across the full spectrum of garden, botanical, plant and flower photography. This hefty volume brings together the best images from the first five years of the competition. From sweeping panoramic garden views to colourful close-up flower portraits, the book showcases work by some of the world's finest professional and amateur garden photographers.

It is divided into six categories, including The Beauty of Plants, and Garden Wildlife, each with its own introduction. With 256 pages containing more than 250 inspiring photographs taken in all seasons and across many locations, this book cannot fail to lift spirits as summer gives way to autumn. This is an inspiring collection of photographs contained in a coffee-table book that you can return to time and time again, especially during the long dark winter months that lie ahead.



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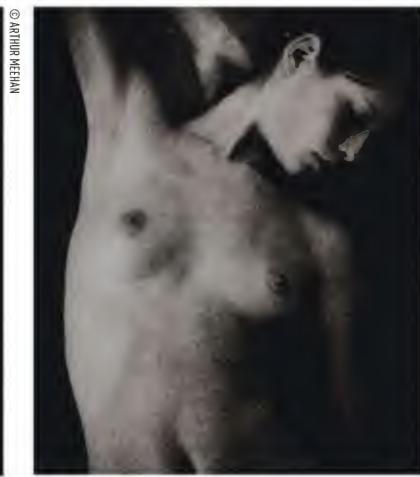
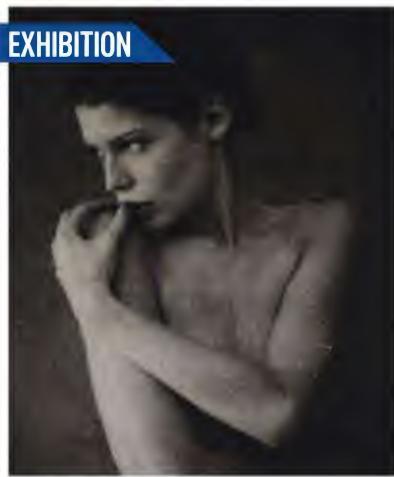
The new micro 4/3 inspired AirHed 0. Weighs 300g. Holds 30kg.

A tripod is the tool you make it.



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EXHIBITION

**Arthur Meehan: The Muse**

Until 29 September. Jonathan Cooper Park Walk Gallery, 20 Park Walk, London SW10 0AQ. Tel: 0207 351 0410. Website: www.jonathancooper.co.uk. Open Mon-Fri 10am-6.30pm, Sat 11am-4pm. Admission free

THE RELATIONSHIP between an artist and his muse has long been a source of fascination for both painters and photographers. In this exhibition, tucked away in Chelsea, London, 12 lith prints by photographer Arthur Meehan explore the complexities of one such creative partnership, as the model in the grainy portraits has been Arthur's muse for many years.

On one level, the exhibition attempts to address the different aspects of the 'photographer and muse' relationship

and how it develops over time, while on another it is a celebration of the intricate and beautiful qualities of lith printing. The process of producing these prints often leads to unpredictable results, but instead of removing these imperfections, Arthur allows them to become part of the final print.

In an age when images are retouched to within an inch of their lives, it is refreshing to see a practitioner embracing the flaws created during this process.



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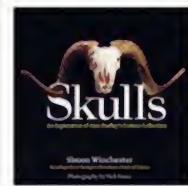
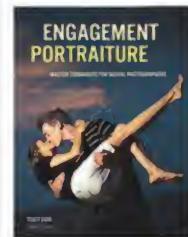
THIS REVAMPED website sees Magnum take the cream of its content and re-present it in a more modern, user-friendly way. More blog in style and interactive than before (users can comment on the images), the site is easier to navigate and places the photographs centre stage.

The homepage features an image from the archive (clicking the image provides additional info), and below this are daily posts: news stories, photographer videos and so on. One of the biggest changes is the way the photographers' personal archives are shown. Clicking on 'Photographers' takes you to a list of photographers, each of whom has his or her own blog and a list of photo essays.



CONDENSED READING

A round-up of the latest photography books on the market

**● ANDROID PHOTOGRAPHY**

by Jolie O'Dell, £9.99 It's that dreaded 'L' word again – Lomography – only this time it's all about the images you can create with a smartphone. Granted, not every AP reader will have a smartphone, so this book could be a little redundant, but if mobile-phone photography is your thing, this nifty guide is a keeper.

● MAKE MONEY WITH YOUR DIGITAL PHOTOGRAPHY by

Erin Manning, £19.99 It may be the case that in our digital age 'everyone is a photographer', but not every photographer is skilled at selling or promoting his or her images. This corporate-looking, textbook-style book attempts to offer advice to help enthusiasts looking to turn a hobby into a 'money-making venture.' There's some useful info, but really it's nothing we haven't seen before.

● ENGAGEMENT

PORTRAITURE by Tracy Dorr, £24.99 While many how-to guides focus on wedding photography, this title concentrates instead on the all-important engagement portraits. With tips for the budding portrait photographer keen to try his or her hand at this niche genre of photography, the book is a little on the superficial side and is ultimately held back by the sometimes dubious quality of images.

● SKULLS by Simon Winchester, photography by Nick Mann, £19.95 Animal skulls may be a morbid subject to some, but as artefacts they are arguably fascinating items. Skull collector Alan Dudley has more than 2,000 in his collection and here some of the most unusual are shown in an encyclopaedic-style book. If you've ever wondered what a hammer-headed bat skull looks like, or perhaps a Chilean flamingo, this is the book for you.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



PREPOSTEROUS PIECE OF TOSH

I notice in your recent tribute to Martine Franck (AP 8 September) that her friend David Hurn expressed the belief that a 'key element' in the trust that people felt in her photography was the fact that she never altered her images. He furthermore expressed the opinion that once image-manipulation software such as Photoshop is used, that trust is lost.

Is someone who just hands in an SD card for printing at a high-street processor somehow more 'authentic' than someone like me, who occasionally wants to tweak a photo because I've forgotten to alter the light balance from the last shot I took? Did Martine Franck never manipulate any of her photographs in the darkroom when she was using film?

Given that most people looking at a press photograph don't register who the photographer is at all, Hurn's statement strikes me as a preposterous piece of tosh. I want to trust a surgeon operating on me; I would dearly like to be able to trust my banker, but photographers don't figure very highly in my list of those I really feel I need to trust. And I rather suspect I am not alone. **CR Stevenson, Norfolk**

NEVER FAIL TO IMPRESS

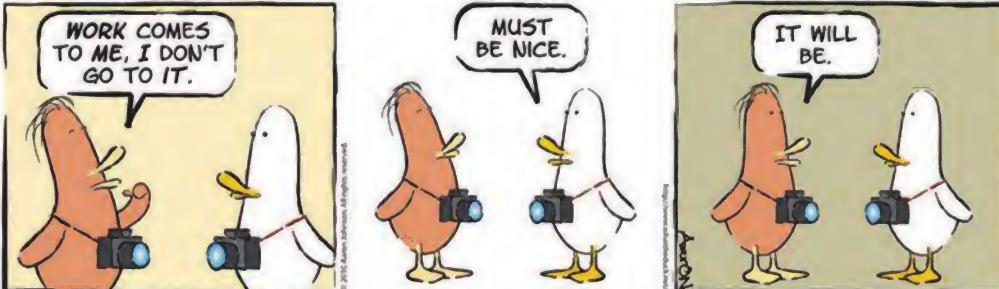
One cannot escape the interest generated among AP readers by the Leica M9 Monochrom (AP 18 August), some good and some not so good. I have used Leica cameras for more than 40 years and never fail to be impressed by the joy in using such a precision instrument, not to mention the quality of the results.

The Leica M9 is a hand-assembled camera, not automated as with other manufacturers. The company employs skilled, qualified technicians within the EU who do not come cheap. I'm not sure the same can be said of other manufacturers

who have shipped assembly to certain Far Eastern countries to save cost.

Would I like a Leica M9 Monochrom? You betcha! Can I justify the expense? Sadly, no. For the past few years my wife and I have enjoyed holidays on cruise ships in the Mediterranean and some of the ports the ships call at are steeped in history. I have found no better way of photographing these places, and the people in them, than by using my Leicas loaded with black & white film. I have found the best combination to be two bodies, one fitted with a 35mm f/1.4 lens and the other with a 50mm f/1.4, and each loaded with Kodak T-Max 100 film.

What The Duck



Nobody has been bothered about having their picture taken and I have experienced no problems with security guards, and so on. Can you imagine the cost of two M9 Monochroms with 35mm and 50mm f/1.4 lenses? According to my calculations, it would be £18,294!

For those fortunate to be able to afford a Leica M9 Monochrom, I say good luck to them. For me, I'll stay with my Leica film cameras. **John Earnshaw, West Yorkshire**

IN REGULAR USE

May I assure M Tomlinson of Clwyd that Leica owners use their cameras (AP 8 September). We do not lock them in a safe, only taking them out to stroke and admire. My Leica model III, made in 1935, is regularly used as it fits into a trouser pocket with the collapsible Summar lens retracted – proper trousers, not girly tight jeans! When not in use, it sits on a table in the French windows beside my telephone.

Nor do I feel at all vulnerable using it. As Henri Cartier-Bresson discovered with his model 1A made in 1929, it fits in your hand. Thus, the camera provides its own discretion. It is a digital camera, too, because I have my Ilford XP2 negs scanned onto a CD and view them on a friend's laptop. I also use a Leica negative viewer to examine my negatives when the laptop is not available for me to use.

I am, of course, fully aware of the current hysteria around street photography. My Leica is the perfect tool for overcoming this silly nonsense. I lift my Leica out of my trouser pocket, pulling the lens out at the same time, and take my shot. I then push the lens back in again on returning it to the pocket, before moving on. I have practised the art of discreet photography to a tee. Even someone sat facing me at a pavement cafe can be completely unaware that I have captured him. I do hope that after reading these few words, M Tomlinson will see Leica users in a new light.

David Murray, Derbyshire

FILM WILL SURVIVE

How sad it was to read the news that 'Kodak exits film and paper business' in AP 15 September. I worked for the firm in the early '60s in the Audio Visual Unit in Kingsway, London, under the control of the late great Brian Coe. In those days we ran the Kodak Colour Show, which produced slide shows that toured camera clubs and larger venues to promote the film. We took many of the images on both transparency and 16mm film for these presentations. Brian gave me an opportunity at the age of 18, with little photographic knowledge, to be part of his team. I was taught by the best and to this day I am grateful for that experience.

I am still a working professional with a lot of material published in the media each week. But I have not taken the digital path and never will. As Brian said to me: 'You can have the best camera equipment man can produce, but if you have not got the eye to compose a shot then you will be wasting your time.' I will soon, at the age of 69, be at

sea with the Royal Navy doing an exclusive photo shoot, composing 'each' shot using my eye through my Nikon lenses attached to F5 film cameras (which were made to last – I have not updated since they were launched).

The texture and colour saturation of film makes me feel confident that the images I will shoot on that day will be produced for the publications I work for as taken, without having to look at the back of my camera after every shot. Why? I only shoot one frame at a time because my eye does the rest and the commissioning editor likes my features.

Does one purchase a new car every time a new model comes out? Film will survive – rest assured! All photographers owe a big thank you to the likes of Kodak for all it has done for camera users over many years. Let us not forget that. One day, technology will outreach itself. **John Periam, West Sussex**

CASTING ASIDE THE SHACKLES

I have been following the film vs digital debate with some fascination. I am in every sense an amateur photographer, taking photographs purely for my own pleasure (and, I fear, the boredom of my family and friends) and do not even aspire to be classed as a 'serious amateur' or 'hobbyist'. I would, however, call myself a keen photographer, having owned and used cameras since childhood. I have also been a reader of AP for more years than I care to admit.

The arrival of digital photography has been liberating and has enabled me to cast aside

the shackles of the past. My earliest days of 35mm had me using the most unforgiving medium, Kodachrome slide film (10 ASA and zero latitude). Each frame had to be used with care, as failures were a severe drain on my schoolboy budget. There was no way any form of editing could take place.

When quality colour print film and processing became widely available, there were still constraints: I had to pay for my failures to be printed and my aversion to waste meant that I had to wait for a film to be completely used before processing. I still had no opportunity to improve my images without a darkroom and the expensive kit that requires.

But digital imaging changed all that! With a digital camera and modest printer I can print my work as soon as I return home, only printing those images that appeal and make the grade. I can afford to take more photos of any given scene, to try out different perspectives, to wait for the light to change, or to take advantage of something coming into view, without worrying about running out of film or processing costs. I can make simple adjustments to images in-camera, and more sophisticated ones on the computer. I don't need a darkroom, nor somewhere to store smelly chemicals to crop, dodge and even eradicate that red-coated rambler who has somehow crept into my perfect landscape. For me, photography has grown up and I am only too happy to be a part of it.

John Morley, East Sussex

OLD BUT GOLD

After reading the 'Classic digital cameras' challenge in AP 8 September, I would like to put forward my opinion on the matter of whether to choose a new or old camera. Having become interested in photography three years ago, my first DSLR was a Konica Minolta Dynax 7D with a selection of excellent lenses. I acquired this from a friend at a bargain price, but in my inexperience I soon started hunting around for more modern gear believing that modern metering and AF systems would improve my photos.

I let my Minolta go (something I still regret to this day) and took the plunge on a Nikon D5100. Initially I was pleased, but within three weeks the Nikon unexpectedly broke due to no fault of my own. When returning it, I was offered the then brand-new Nikon D3100. I snapped it up and proceeded to snap away, but gradually I found myself becoming frustrated with it. Even if the metering or AF system had been improved, it was hampered by a lack of control. I found myself delving through menus repeatedly to change the settings I had got used to tinkering with on the Minolta. Furthermore, the 'entry-level' build quality wasn't at all satisfying in the hand.

Around a month ago, I sold the D3100 and bought a D90, which happens to be one of the cameras featured in the article. I have never looked back. In my opinion, whatever the (slight) trade-off in image quality/resolution over the past four years, the usability and feel of the camera has far outweighed it. I believe my photography has improved due to the fact that I want to use the camera more. I would advise anyone scouring the range of new entry-level cameras to broaden their criteria to include a slightly older model, as they might, like me, be pleasantly surprised. **Joe Brereton, West Yorkshire**



BACK CHAT

AP reader Dave Mason considers the 'good advice' offered to photographers over the internet and its potential consequences

THE INTERNET: isn't it wonderful? All that wisdom at your fingertips. I discovered, for instance, that the only thing stopping me from being a 'proper' photographer is that I don't take a camera everywhere, ready to capture those decisive moments. Now I know where I've been going wrong. Normally, I rely on planning, but it hasn't always worked. I missed a flypast of the Red Arrows once. I was on the beach at the right time, cursing the squadron leader for putting the wrong postcode into his sat nav. If I had checked the evening before, I would have known the flypast had been cancelled. Wrong sort of cloud, apparently. Obviously, if I'm missing these potential award-winning shots, someone out there is getting my share of moments. This won't do. What I need is a camera that can go everywhere – something pocket-sized.

There is a possible snag, however. Maybe it's just me, but keys, mobile phones and wallets never stay where I leave them. To make sure that I take a compact camera with me, I would need to remember where I put it in the first place. It's early days, but I wouldn't be surprised if, in 20 years, lost cameras turn up down the back of sofas (I have no doubt that's why compact camera sales are increasing). No such risk with my trusty Canon EOS-1Ds Mark II. Compared to the latest compact systems, it's Arnold Schwarzenegger to Kate Moss. What this calls for is some lateral thinking. If I can't manage with a smaller camera, maybe I just need bigger pockets.

After conducting extensive research I can confirm that a pair of trousers with sewn-in potato sacks would allow a person to pocket an EOS-1Ds Mark II. The only problem is that I'm not sure walking around Bexhill-on-Sea looking as if I had trousers full of dead ferrets would go down too well. In these enlightened times, where we understand the link between photography and terrorism, the last thing I need is to be surrounded by the local armed constabulary shouting, 'Put the ferret down!' (Cameras, ferrets, I'm not sure they could tell the difference).

So, will I ever be a 'proper' photographer? Well, I might if I start ignoring labels and just get on with photography, creating work that satisfies me, and which gains the appreciation of my peers. That would be a good starting point, and all without resorting to more camera equipment (another guaranteed path to excellence, according to Deludedphotog.com) or potato pockets.

My lesson is learned. The best camera you can have is the one you have with you. I am concerned, though, that if everyone carried a camera everywhere all the time, there might not be enough decisive moments to go around. That would be no problem, though, as I'm sure the internet will provide the answer.

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PHOTO INSIGHT

Andrew Sanderson explains how he came to create this atmospheric, and slightly spooky, night shot that he calls 'At The Edge Of The Woods'



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

THIS photograph was taken very close to where I used to live – a small town called Meltham in West Yorkshire. I do a lot of night photography and have found that one of the best times to do this is when there has been a fresh fall of snow, as there are no cars on the road and the snow clings to everything. It was exactly like this the night I took this photograph.

I set out with a Yashica Mat-124G using Ilford HP5 film, which gives 12 exposures. As it turned out, 12 exposures were all I had, as the air was too wet to allow me to change the film. I think this restriction really focuses your mind and helps to ensure that you make every single image count.

It seemed as though there was a great picture everywhere I looked that night – it was so eerie and magical. I got quite a few good shots as a result, but this was the strongest.

To take the photo, I positioned myself in the woodland looking out through the trees towards a small wall, behind which was a road. I saw the spot as I was walking up the road. I spotted the trees first and thought how interesting the shapes were, and it got me thinking about how the scene in front of me would look from their perspective. So I jumped over the wall into the woods and found that the view was amazing. I took one shot and knew it would be the best of the night.

The light source in the photograph is a street light. When shooting at night in the snow, every bit of light is magnified through reflections. If there had been no snow that night, the street light would have given me only a pocket of light, but because of the snow on the ground and the snow still falling from the sky, the light bounced everywhere, lighting up the sky and my surroundings.

I used no additional lighting to take the photograph other than what was provided by the street light. I used a tripod and the exposure would have been in the region of 1½mins. The aperture was f/11.

In terms of framing, it is vital to remember that night photography is about dramatic lighting. I therefore place the silhouetted trees in the foreground, to give really strong shapes with a real sense of drama.

That said, I had to be quite careful about where I positioned the street light. With

night photography you do not want a glaring highlight, and if I had shot directly into the light this is what would have happened. What you want to do is hide the light behind something so you get the effect of the light without the direct intensity of the light itself. In this photo, the street light is hidden behind a branch. However, the light was still very intense on the branches in the centre of the picture and that gave me some problems when printing due to the strong changes in contrast.

The problems occurred in the difference in contrast from the central area where the snow is catching the intensity of the light to the area of shade in the foreground. I had to use a combination of darkroom techniques, including pre-flashing, split-grade printing and burning-in using a high-contrast film mask to control the contrast. The trick is to make the burning-in look natural, not clumsy, and that takes practice. I am an Ilford Master Printer so I know what I am doing, but it still took a lot of testing and trying out of techniques. I think the print had around ten different stages of darkroom process to get it to the point you can see here. It is not something you can rattle off quickly – it was around five hours of really hard work to get the print right. You do get a bit sick of it after that long, and you don't go near it for a while afterwards!

I much prefer to use the darkroom than the scanner and editing software, as it gives me much more satisfying control over the image. Likewise, film is much better at compressing tonality than digital imaging. You would not be able to shoot this image digitally, as the highlights would blow out. You would have to do a number of exposures and overlay them, but then you have the difficulty of branches moving.

I think the definition is also a really strong element of the photograph, and while that is down predominantly to the Yashinon 80mm f/3.5 lens on the camera, I also think you can't beat medium-format film for the sharpness of the image.

Overall, it was a magical scene that evening and I was really pleased to capture it – despite getting a bit cold! **AP**

Andrew Sanderson was talking to Jon Severs



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15





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FREE

The Amateur Photographer Masterclass with **Damien Demolder**

Street photography

Five competition winners join AP Editor **Damien Demolder** in London for a street photography masterclass using the eminently 'street' **Fujifilm X-Pro1**. AP reports

THE STREET, and all that goes on in it, is fast becoming one of the most popular subjects for the enthusiast photographer. The reasons are both complicated and simple: perhaps it is a backlash against years of landscapes with pink skies and gushing water; perhaps with less time to enjoy our hobby, that which is accessible quickly and easily suddenly becomes more attractive because the street is, of course, literally right on our doorstep. Or perhaps it is that we now have a host of small and extremely capable cameras that seem born to the role of discreet recorder of the world in motion. Whatever the reason, what we should care about is that street photography is getting more and more exciting, atmospheric and expressive all the time.

Earlier in the year we held a competition to win a place on a street photography day with Fujifilm, and a chance to use, and ultimately win, the company's neat and nicely designed X-Pro1 compact system camera. The winners would get to use the camera body with the three current lenses: an 18mm f/2 wideangle, the 35mm f/1.4 standard and the 60mm f/2.4 macro, which doubles nicely

as a portrait lens. We'd troop to Greenwich, with AP Editor Damien Demolder setting tasks and giving instruction, and the best picture of the day would win the camera. The competition was massively popular and picking the winners took some time, but eventually they were chosen, contacted and assembled, along with Fuji product specialist Nathan Wake, ready for the off.

Once the winners had got used to the cameras and found where everything they need is located, Damien chats to them about what street photography is. While most photographers would say that the subjects are the people in the street, Damien explains that he believes the subjects are the streets themselves, and the people are there only to bring things to life and to show what goes on in those streets.

'I want you to capture the atmosphere of the place,' he says, 'so when you show your pictures to other people, they will know what it is like to be there, too. I don't want you to just show people what a place looks like, but also what it feels like when you are there. And that requires some emotional input and a lot of observation.'

PHOTOGRAPHING PEOPLE

Damien asks the group about their worries, fears and the problems they have with their street photography. A recurring answer is the nervousness they face when photographing people they don't know in public places.

'I appreciate why it bothers you,' Damien says, 'but actually you'll be very unlucky to have any problems. We are in London and in a tourist area, where everyone and his dog has a camera, and people expect other people to be taking pictures. And we are going to try to do it without people taking any notice of us – not to be sneaky, but because we want them to be acting naturally, not reacting to us.'

Damien explains that by hanging around in one spot, people get used to you after a few minutes and stop even noticing that you are there. Once they are bored looking to see what you are doing, you can snap away unnoticed because you've blended into the background. You don't need to hide, conceal what you are doing or behave like a sniper, as that actually attracts attention. He adds: 'Just act like you are normal, and as though taking pictures of people you don't know is normal – which, of course, it is! Try to suspend your fears for a while and you'll soon see that there is nothing to be worried about.'

We were all drawn to mirror shots in the market. With nothing behind the reflections and the foreground, you get a real sense of depth as well as of comedy



DAMIEN DEMOLDER

Your AP Master... Damien Demolder



Damien has been Editor of AP since February 2007. Prior to his appointment, he spent three years in AP's features department and four years as the magazine's technical editor. As technical editor and deputy editor, Damien ran AP's in-house testing team and has experience of a wide range of camera systems, lens types, printers and scanners. He has worked for IPC's photo titles since 1997, and before that he was a professional photographer.



The girl appears to be leaning hard on the glass in this shot from Don



The boy leaning through the wire adds extra depth in Ben's shot

The AP readers... Thomas Connolley



Thomas describes himself as an 'all-weather' landscape photographer, and a lover of macro still life. Street photography is 'out of my comfort zone'.

Danielle Kalinovskis



Capturing 'real life' is what excites Danielle, who shoots lifestyle portraits and has been taking pictures since she was a teenager. She is a Pentax user, but has recently been feeling 'stifled' by digital equipment.

Monika Leszczewicz



Monika has been taking pictures 'all her life', but has been serious about photography for the past five years. She tends to use a Nikon D90 and enjoys street and event photography.

Ben Miller



Ben uses a 'vast array' of film cameras, from 5x4 Speed Graphics to a Fujifilm 645 medium-format body. He has worked professionally as a photographer and as an assistant, and has been taking pictures 'all my adult life'.

Don Morley



Don has only been pointing his camera at 'anything and everything' for 64 years! He's a Leica M9 man, but also uses a Fujifilm X10, and both cameras contribute to his club competition entries.

Reflections: abstraction and depth

THE FIRST task the class was set was to photograph reflections in the glass surrounding the *Cutty Sark* tea clipper. The glass panels slope inwards towards the ground and are positioned at unusual angles. We are used to seeing reflections in windows and panes that are perpendicular to the ground, so reflections are straight on. Those in the glass that Damien asked the class to photograph have more of a 'looking-down' sensation.

'This glass is interesting because it is tinted and thus shows the reflections more clearly, but also because it reflects life back at unexpected angles,' says Damien. 'I want the class to understand that even when you can see that there is obviously going to be a good picture somewhere, it takes a while to figure out how to make the environment give that

good picture up. Here we need interesting-looking people, doing something interesting, and the right angle to shoot them from to demonstrate the uniqueness of the scene.'

Don captured a great moment with a girl resting her head on the glass to try to see what was on the other side (see above). As the surface is sloped, it looks as though she is really leaning hard on the glass and resting all her body weight on it. Ben took two shots from two different positions: one close and one further away, but both of a couple holding hands (see below). 'I like the one of the cyclists as it looks as though they are watching the couple's romantic moment,' says Damien. 'The closer version makes more of the fact you can see the reflections of the ceiling, too, and the elements make a nice round frame for their intimate chat.'

Monika uses the rail both as a leading line and to add foreground depth



Ben shows two completely different views on the same subject, each telling a slightly different story with an alternative emphasis



At the rail: people and a distant background

THE NEXT task was to photograph some of the people standing at the rail looking over the River Thames. 'People love a railing,' Damien explains. 'They can't walk past one without a good lean, and they are capable of leaning for hours looking at a view. They make themselves static subjects and we can then spend as long as we like arranging them in the frame.'

Damien tells the class that it is wrong for a photographer to go to the rail to photograph a view, as it can often look rubbish. By stepping back from the rail, you can add scale and a better sense of the



place by including the rail, and the people at it, in your picture.

'The trick here is to arrange the people looking at the view with the elements of that view so that each complements, and not hinders or undermines, the other,' he says. 'By shifting ourselves up and down, left and right, we can create very different images with varying degrees of success.'

The example Damien used was a family group with a little girl on her father's shoulders and a red balloon in her hand (see top right). 'You just can't walk past a red balloon against a blue sky – it's a gift,' Damien tells the class. 'We want clear and clean outlines, so the viewer can see the shapes that we want them to see. Position

Above: The girl looking back adds a new direction to an otherwise two-planed scene in this image from Don

Left: Danielle turns a person into object by cutting off the head and concentrating on the ripped jeans

yourself so the heads don't get confused with the buildings in the distance, and we don't have any intersecting lines that are going to draw the viewer's attention to places we don't need them to look.'

The Fujinon lenses in Fuji's X-series cameras all have wide maximum apertures, and Damien encourages the class to use them to help make the subjects stand out. 'Set your lenses wide open so you can use a shallow depth of field,' he says. 'The eye is automatically drawn to things it can focus on, so if you make that distant background soft with an aperture of f/2 or f/3.5, the people will stand out in a more powerful way. Don't be scared of wider apertures: they work miracles when you're trying to direct someone to look in a particular place in your image.'



Thomas took a completely different angle, successfully shooting at 90° to everyone else's view



Clever exposure compensation let Don get the exposure right between the pillars

In architecture: the grand scale

DAMIEN'S next challenge was to photograph people within the architecture of the location. 'These are architectural pictures,' he says, 'so keep the camera straight – no converging verticals unless you mean them to be there.' Damien shows the team how to use directional light that creates a difference between subjects in the sun and subjects in the shade. He talks about exposure compensation, and how to understand when to override the camera.

'This Fuji X-Pro1 is a very clever camera, but it can't begin to aspire to being as clever as you lot, so ensure it knows who is in charge,' says Damien. 'The camera can't know which is the most important part of the scene. It can only see the entire brightness range, so direct it a little.'

'If your subject is brighter than the rest of the scene, you have to explain that to the camera. And we explain those things using exposure compensation. For a brighter subject, dial in negative compensation, and for a dark subject make it positive. We know Fuji wants you to use exposure compensation because the company designed a massive dial for it and it is placed in a position you can't ignore.'



A nice simple background in Monika's image hints at the building's magnificence

In the market: light and beating the boredom

MARKETS are magnetic locations for photographers as they contain a host of activities, life and colour, but Damien says they rarely produce good images unless the photographer is working extra hard.

'I don't know how many pictures of markets I've seen, but I can tell you that only about 10% hold any interest for anyone other than the photographer. Markets appear to be made for photographers, with their hustle and bustle, but the fact is they are so busy and complicated that most people find it hard to isolate one thing to make a half-decent shot.'

Damien goes on to tell the group that in the midst of all the interesting objects a market holds, photographers forget that it is the light that is the most important element, not the knick-knacks. As Greenwich market is covered, with the light being very soft and lacking direction, Damien instructs the group to look out for areas where the light

is allowed to come in unhindered, or at least with force and from an identifiable direction.

'The edges of the market are not as well covered as the middle, and the light has a different, more interesting, quality,' he explains. 'What you photograph is less important than the light that you use to do it, so stick to the edges and use light that lends three-dimensional shape to the subject.'

The best pictures from the market did come from those shot closer to the edges of the stalls, where the light could create greater contrast and shape. 'We get interested when light things are against a dark background, and when dark things are against the light – and many of the group managed to do this with interesting subjects to match,' he says. 'Thomas's shot (see below left) has the woman's head backlit against the jacket behind her – with the added comic element that her hair matches that of the Beatles on the cover of the book.'

Below: Thomas manages to echo the Beatles' style in the lady's haircut

Below centre: Ben wondered when these two had last spoken to each other

Bottom: Shooting through a red mesh, Danielle created a soft and unusual feel



Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next Masterclass will take place in the AP studio in October with a photographer still to be confirmed. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which Masterclass you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and two or three examples of your images (preferably in your application).

READERS' BEST IMAGES

FUJI
WINNING
IMAGE



Above: Monika really caught a magic moment here, using shallow depth of field to pick out the subject in this winning image

Top right: These guys look as though they are together but not together. Ben has emphasised their distance with the space between them at the table

Centre right: Don took a different approach, asking these Games Makers to pose for him. They were very happy to do so, and made a very positive picture

Right: This semi-abstract image by Thomas captures the sense of the place in a fleeting moment. It's very well seen

Left: Using the grasses as a soft frame, Danielle has created a beautiful touching image



The Fujifilm X-Pro1 and reader comments

ON THIS street day, each reader used a Fujifilm X-Pro1 body and had access to all the lenses the system has to offer. These lenses are all fixed focal lengths (the zoom isn't out yet) and they all have a good wide maximum aperture. Of the three lenses, the group was divided over which they liked best for the tasks set, with some enjoying the real-life perspective of the Fujinon XF 35mm f/1.4 R and others preferring the additional reach of the Fujinon XF 60mm f/2.4 R Macro for the majority of their work. Damien made sure that each reader tried every lens and that they could recognise the change in perspective each delivered. The Fujinon XF 18mm f/2 R came into its own in the closer confines of more built-up areas, where the class needed background information to tell the story of a subject that was close to the camera.

A common theme emerged when we asked the readers what they thought of the X-Pro1 – that it

is a stripped-down, back-to-basics camera that allows you to concentrate on your photography without the machinery getting in the way. The readers liked the fact that the lenses use an aperture ring, and that the exposure-compensation function has its own dial on the top-plate. The optical viewfinder was very popular, as was the shape, look and retro feel of the body. Danielle remarked that she had recently bought an 'old-fashioned' film camera because she felt that digital photography had got too complicated, but that the X-Pro1 suited her perfectly because it seemed so much more straightforward to use.

Damien says: 'It's interesting that so many of the group thought that the X-Pro1 is "stripped down" and "back to basics", as in fact it offers pretty much all the features of most digital DSLRs, but I suppose it keeps the more involved functions in the menu system and uses the external body area

for access to the controls most photographers use all the time. It is certainly reassuring to be able to glance at the body and know what aperture, shutter speed and EV compensation you have set – it makes life a whole lot easier.'



The UK's most prestigious competition for amateur photographers



2nd
PRIZE



Lee Jeffries Greater
Manchester **47pts**

Canon EOS 5D, 85mm, 1/2000sec
at f/4, ISO 100

◆ Light on the Street **Judges say**
The composition, the light,
the colour – all these elements
have led to a more than worthy
second place for Lee. It's a
stunning image and one that
rewards repeated views





Chris Dixon Hampshire 48pts

Nikon D700, 24-70mm, 1/60sec at f/4,
ISO 200

◆ 'Caught in the Act' **Judges say** This monochrome image stood out immediately due to its dramatic subject matter. It's a chance encounter and one that has led to a brilliant and exciting documentary image

3rd PRIZE

Madison McCollough

USA 46pts

Nikon D3100, 52mm, 1/800sec at f/5.6,
ISO 800

◆ 'Young in Atlantis' **Judges say** This striking abstract image couldn't fail to grab itself a place in our top three. It's a great use of what is essentially an everyday occurrence, but one that has been used to stunning effect

In association with

SAMSUNG **JESSOPS**

APOY 2012 Amateur Photographer OF THE YEAR COMPETITION

On the Streets

Find out who's leading the title race as we reveal the top 30 images for **round seven** of APOY

Chris Dixon, of Waterlooville in Hampshire, is the winner of our On the Streets round of APOY 2012. Chris will receive a Samsung NX210 with 18-55mm f/3.5-5.6 lens, a Samsung 16mm f/2.4 Ultra Wide, a Samsung 20mm f/2.8 and Samsung 30mm f/2 pancake lenses, plus a 16GB SDHC Plus memory card, worth a total of £1,595.99. The NX210 is an advanced compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, and an ISO range of 100-12,800 that lets you take high-speed photos even in low light. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.

Our second-placed winner is **Lee Jeffries**, of Bolton in Greater Manchester, who will receive a Samsung WB850F compact camera and a 16GB SDHC Plus memory card, worth a total of £288.98. The Samsung WB850F's 16-million-pixel BSI CMOS sensor helps to reduce image noise and distortion, even in low-light conditions. The WB850F also features a 21x optical zoom lens (23-483mm equivalent).

Madison McCollough, of North Carolina in the USA, finished third in the round and wins a £250 Jessops Gift Card.

THE 2012 LEADER BOARD

After Round 7's judging, Dan Deakin is an impressive 69 points ahead of second-placed Charles Spencer, who moves up from third. Adrian Sadlier has moved down from second to third, while Alf Bailey remains in fourth place with 121 points. Nino Cannizzaro and Stephen Birch have made their way into the top ten.

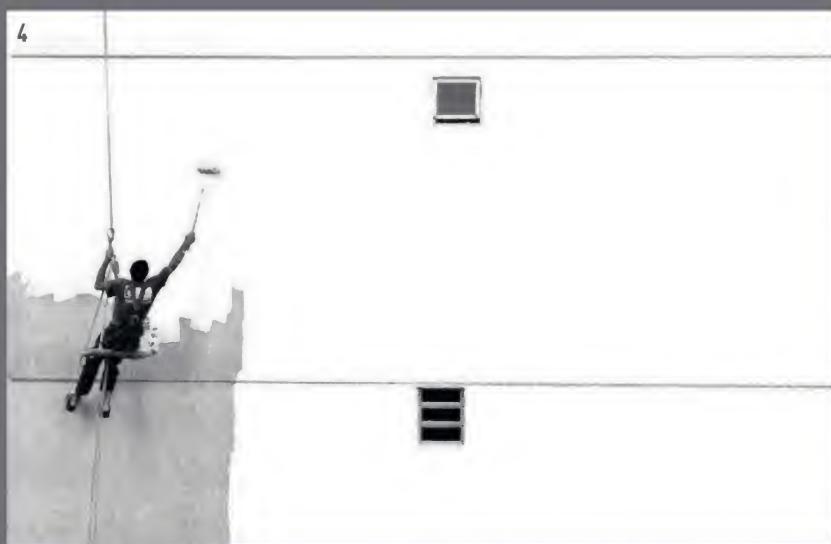
1	Dan Deakin	229pts	6	Andrew Blake	108pts
2	Charles Spencer	160pts	7	Stephen Birch	103pts
3	Adrian Sadlier	129pts	8	Ben Ghibaldan	102pts
4	Alf Bailey	121pts	9	Diogo Ferreira	101pts
5	Nino Cannizzaro	115pts	10	Richard Craze	99pts

The UK's most prestigious competition for amateur photographers

4 Filipe Sarmento Brazil 45pts

Nikon D90, 35-70mm, 1/80sec at f/8, ISO 100

Painted façade **Judges say** This intriguing shot makes use of the white space to emphasise the subject on the left



5 Gary Burrows North Yorkshire 44pts

Konica Minolta Dynax 7D, 24-105mm, 1/80sec at f/11, ISO 200

'Say When' **Judges say** This fantastic visual pun immediately caught the judges' attention. It's a great shot and one that Gary should be very proud of

6 Nino Cannizzaro Italy 44pts

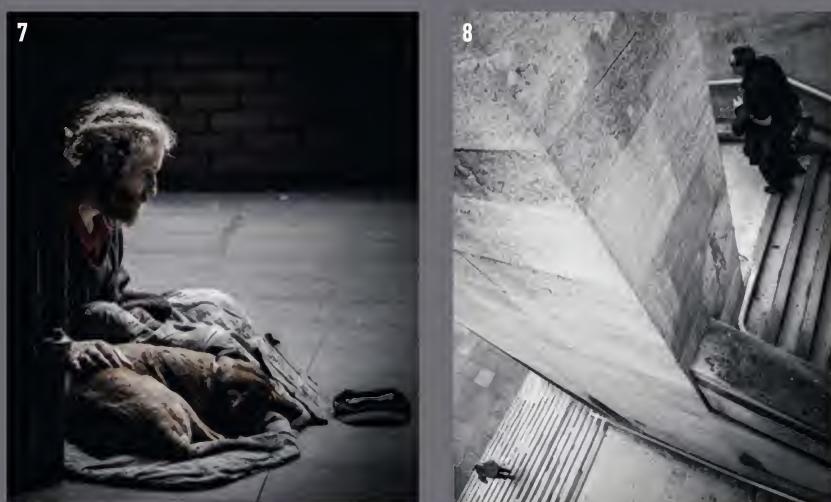
Canon EOS 30D, 10-20mm, 1/200sec at f/5.6, ISO 100

Lines and stripes **Judges say** The striking light and composition really come together to create a powerfully atmospheric image

7 Mark Crocker Bristol 44pts

Canon EOS 5D, 100-400mm, 1/200sec at f/5, ISO 800

'Man's Best Friend' **Judges say** The subtle use of light and shadow has worked to create this intimate and emotive portrait



8 Jose Souto London 43pts

Olympus E-M5, 12mm, 1/400sec at f/5.6, ISO 200

'Staircase at Waterloo Bridge' **Judges say** Jose has created a dynamic and graphic image simply by employing a skewed angle with his camera

9 Samina Farooq Pakistan 42pts

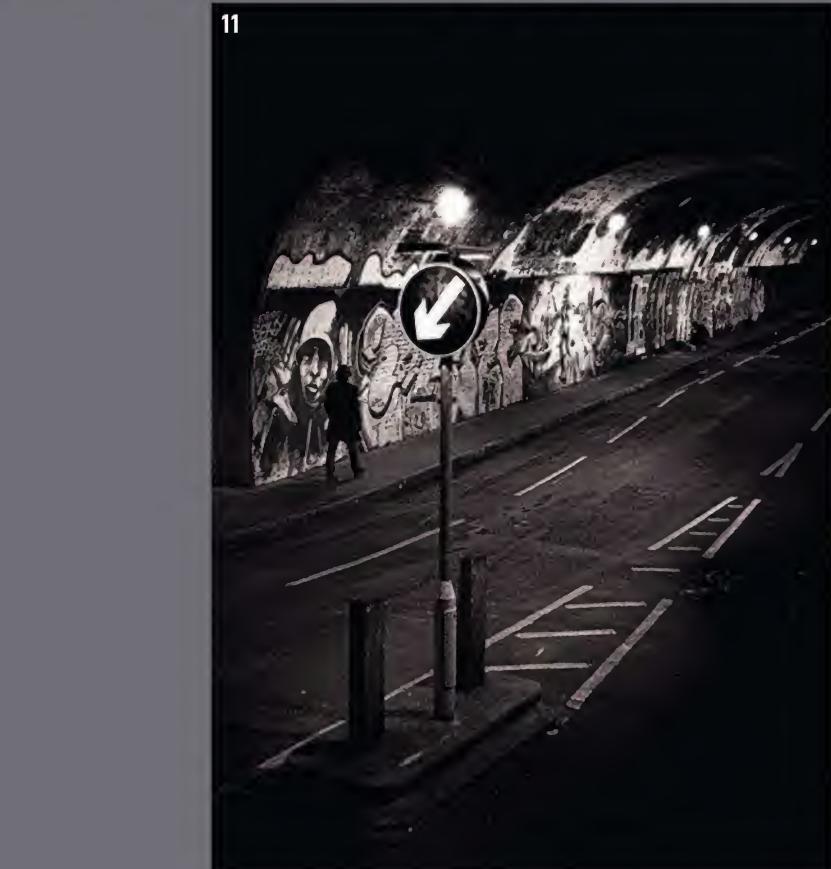
Canon EOS 450D, 44mm, 1/160sec at f/10, ISO 200

'Paper Magic' **Judges say** This image shows a man collecting discarded newspapers in order to sell them to buy his next meal

10 Simone Cento Italy 41pts

Canon EOS 7D, 17-85mm, 1/100sec at f/5.6, ISO 6400

Underground **Judges say** Simone's clever image taken in the Paris Metro employs a great compositional arrangement and even manages to create a mirrored gender balance



11 Andrew Wood Bristol 41pts

Leica M9, 35mm, 1/60sec at f/2, ISO 1600

'Assassin' **Judges say** Look closely and you can just make out a graffiti artist in the top right. The passer-by adds tension to the shot

12 Jo Wallace London 40pts

Canon EOS 5D Mark II, 24mm, 1/320sec at f/16, ISO 1000

Ballerina **Judges say** Last year Jo took joint first place in the Street Photography Now Project and with shots like this it's not difficult to see why

13 Michael Marsh Kent 40pts

Canon EOS 5D Mark II, 45mm, 1/3200sec at f/2.8, ISO 100

Bubbles **Judges say** This cute image from Michael was taken on London's South Bank. The shutter was tripped at exactly the right moment to capture the bubble bursting

14 Chris Frear Dumfries & Galloway 39pts

Konica Minolta Dynax 5D, 1/60sec at f/16, ISO 400

Glasgow Central Railway Station **Judges say** This shot takes a mundane everyday scene and turns it into something amusing and oddly captivating

15 Stephen Birch Essex 39pts

Panasonic Lumix DMC-GF2, 14-42mm, 1/80sec at f/4.2, ISO 100

'Not Amused' **Judges say** Stephen's image is a simple yet no less effective balance of elements

16 Julia Baverstock East Sussex 38pts

iPhone 4s, 4.3mm, 1/280sec at f/2.4

Street hog **Judges say** This image had the judges scratching their heads bemused. It's a fantastic shot and one that brings up many questions. Is the hog alive or stuffed?

5



6



9



10



12



13



14



15



16



The UK's most prestigious competition for amateur photographers

17 Steven Halliday Co Durham **38pts**
 Canon EOS 7D, 17-85mm, 1/125sec at f/9, ISO 100
 Evening light **Judges say** The beautiful use of composition, light and shadow make this a genuinely successful image

18 Kevin Small Birmingham **36pts**
 Canon EOS 300D, 28-135mm, 1/400sec at f/16, ISO 400
 'Sexy' **Judges say** Kevin had to wait patiently until the right person came along to make his shot

19 Dave Tucker West Midlands **36pts**
 Canon EOS 40D, 24-70mm, 1/500sec at f/2.8, ISO 100
 Meal **Judges say** This shot allows the subject matter to do the talking for itself. Everything from the clothing to the colours says something significant about the man

20 Dan Deakin Nottingham **35pts**
 Nikon D300, 85mm, 1/640sec at f/2, ISO 560
 Puddle **Judges say** This new take on a popular famous shot works because of its perfectly timed capture

21 Bill Sell Carmarthenshire **34pts**
 Canon AV-1, 50mm, 1/125sec at f/4, ISO 125
 Corridor **Judges say** The character of Bill's image is really in the dramatic tonal range. The extremes of black and white are beautiful

22 Peter Warrington Oxon **34pts**
 Olympus Pen E-PL3, 12mm, 1/500sec at f/8, ISO 200
 Palma, Majorca **Judges say** This shot requires a number of views to truly appreciate. The blinding sun has given this image the deepest, darkest shadows

23 Arie Andika Setiawan Singapore **34pts**
 Sony NEX-7, 18-55mm, 1/80sec f/5.6, ISO 1600
 Caretaker **Judges say** The narrative image from Arie was taken in the Buddha Tooth Relic Temple in Chinatown, Singapore

24 Ian Webb Swansea **33pts**
 Canon EOS 60D, 18-135mm, 1/80sec at f/5.6, ISO 100
 Street vendor **Judges say** There was a preponderance of black & white in this round, but Ian's image shows just how striking colour in street photography can be

25 Charles Spencer North Yorkshire **32pts**
 Olympus E-510, 42mm, 1/80sec at f/11, ISO 200
 Olympic Park **Judges say** Charles has used the simple device of leading lines to draw the viewers' attention to the couple

26 Gonçalo de Carvalho Portugal **31pts**
 Nikon D300, 18-200mm, 4secs at f/4.8, ISO 100
 'Ghosts on the Millennium Bridge' **Judges say** This is a popular location to shoot, but here Gonçalo has given it a fresh twist

27 Ian Turner Staffordshire **30pts**
 Canon EOS 550D, 18-55mm, 1/125sec at f/5.6, ISO 100
 'Arm in Arm' **Judges say** This sweet-natured image charmed the judges. The light gleaming off the cobbled street is a lovely detail

28 Md. Ibrahim Bangladesh **29pts**
 Nikon D80, 18-55mm, 1/250sec at f/10, ISO 320
 'Garbage and Child' **Judges say** One-quarter of the garbage of Chittagong city is dumped in this area. A fascinating image

29 Claire Cooper Hampshire **29pts**
 Canon EOS 450D, 55mm, 1/160sec at f/4.5, ISO 200
 Sleep **Judges say** This sleeping gentleman makes for a great central subject in this understated black & white image

30 Alireza Teimoury Iran **28pts**
 Canon EOS 5D, 28mm, 1/800sec at f/8, ISO 400
 Rawalpindi, Pakistan **Judges say** This portrait image says much about the colour and life spent working on the streets

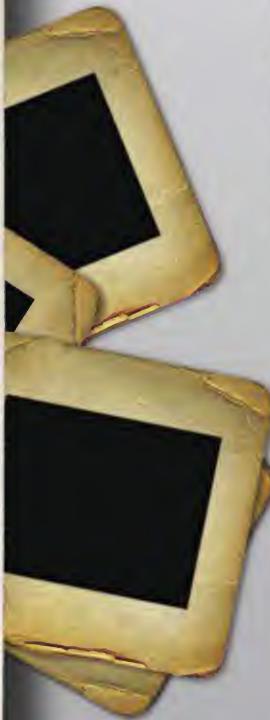






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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Lowepro Flipside Sport 15L AW Around £125

www.lowepro.com

LOWEPRO'S Flipside Sport 15L AW is a backpack designed for the seriously active photographer, who enjoys sports such as mountaineering, hiking and off-road cycling. The adjustable padded interior accommodated my DSLR and 70-210mm zoom along with three prime lenses and a flashgun, with memory cards and cables stored in the zipped pocket on the back panel. The entire interior compartment can be removed to convert the Flipside to a traditional single compartment rucksack if required.

Equipment access is quick and easy. I particularly liked being able to slip off the shoulder straps, keeping the waist strap fastened, so the backpack can be swung round to the front with all the kit available in front of me. Side panels allow a tripod to be attached on one side with an optional one-litre hydration bladder on the other.

The Flipside is comfortable to wear when fully loaded. The back panel and shoulder straps are padded and well ventilated.

The Lowepro Flipside Sport 15L AW is available in blue/grey (pictured) and orange/grey. It measures 25.5x23x43cm and weighs 1.1kg.

Andrew Sydenham



Amateur Photographer

A versatile and comfortable backpack for the active photographer



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Manfrotto Pocket Support Small £19.95

www.manfrotto.co.uk

MANFROTTO'S Pocket Support Small tripod is designed for use with a compact camera and allows the user to rest a camera on a flat surface for extra stability. Three legs can easily be tilted for the desired angle and the movable mounting screw means the camera can be centred on the frame. The legs also fold down and the tripod will easily fit in a pocket or just rest on the bottom of the camera without getting in the way. The tripod also comes with a handy cord and clip for safekeeping.

While this small tripod is a nifty idea, when testing it with a compact camera I found that it jolts easily when the shutter is pressed, although one solution to this problem would be to use a self-timer. However, I would still recommend this product to any compact camera user who is looking for extra stability from an ultra-slim and compact tripod.

The Pocket Support Small is available in grey or black colours, and measures 8cm long with a maximum height of 2.1cm and a minimum height of 0.8cm. It weighs 30g and has a maximum load capacity of 600g. A Pocket Support Large is also available, priced £29.95.

Jack Barton

Amateur Photographer

A good addition to a compact camera kit



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung EX2F

This advanced compact features an f/1.4 lens, 12.4-million-pixel 1/1.7in CMOS sensor and Wi-Fi connectivity, making it a very appealing proposition.

AP 6 October

Tiffen Dfx v3.0

The filter manufacturer uses its expertise to create Dfx Digital Filter Suite v3.0, designed to simulate 2,000-plus Tiffen filter effects.

AP 6 October

Nikon D600

Designed to fill a void in the DSLR market, Nikon's D600 is the world's smallest and lightest DSLR with a full-frame sensor. We put it to the test.

AP 13 October

Sigma DP2 Merrill

We test Sigma's advanced compact camera with an APS-C-sized Foveon X3 sensor that delivers a 46-million-pixel image.

AP 20 October

Canon EOS M

Canon's first compact system camera has an 18-million-pixel, APS-C-sized CMOS sensor and a touchscreen.

AP 3 November

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Imagine More



Nikon 1 J2

The second generation of the Nikon 1 brings a higher-resolution screen and a new creative mode. **Mat Gallagher** finds out what the changes mean for the J2

Mat Gallagher
Deputy editor



IT HAS been a year since Nikon made the leap into the compact system camera market with the Nikon 1-series J1 and V1 cameras, each with an extremely powerful new Expeed 3 processor but a surprisingly small 10.1-million-pixel sensor. The 1in (13.2x8.8mm) sensor, being roughly halfway between a micro four thirds and 1/1.7in compact sensor, allowed the cameras to be much smaller than most other CSC models, while the modest pixel count meant data could be processed at speed and therefore offered some impressive specs.

The Nikon 1 cameras were aimed at the casual snapper rather than the experienced creative shooter, and the new J2 is an upgrade of the J1. Like its predecessor, the J2 has a built-in flash but lacks an electronic viewfinder, and apart from a choice of a few new colours it appears that little has changed. However, closer inspection reveals a new Creative mode, an improved screen and extended ISO. These additions should appeal to the more creative user,

but with such a wide range of models now on the market it has some stiff competition.

FEATURES

The Nikon 1 J2 uses the same sensor and processor as the previous models. The sensor is the same physical size as that used in the new Sony Cyber-shot DSC-RX100, yet rather than a 20.2-million-pixel resolution the J2 has just 10.1 million pixels. This produces a 32.78x21.95cm image at 300ppi, or an A3 print at 220dpi. Focal magnification is 2.7x on a standard 35mm sensor, which means some fairly small focal lengths are needed to provide standard fields of view.

The Expeed 3 processor is also used in the D4 professional DSLR and the new D800, and claims to be able to process up to 600 million pixels per second. This allows the 10.1-million-pixel J2 to shoot at 60 frames per second. The sensor also contains a number of pixels that are used for phase-detection autofocus. This works in collaboration with the contrast-detection system to help speed up the focusing time.

Metering is also taken from the imaging sensor and offers a choice of matrix, centreweighted and spot options. Exposure compensation is offered with a conservative $\pm 3EV$ range, and while there are no

bracketing options for either exposure or white balance, there is D-Lighting control and Smart Photo Selector mode.

The shooting-mode dial now contains five options, which in addition to an auto and movie mode include Motion Snapshot, Smart Photo Selector and Creative mode. When taking a shot in Motion Snapshot, the camera also takes a preceding 2sec video clip saved in slow motion as an MOV and accompanied by a choice of music. The movie file is in 1080p HD, while the still image is a 16:9, 3840x2160-pixel JPEG (roughly 8 million pixels). This mode still allows you to still control metering and ISO, and choose an exposure mode from auto, manual, program, shutter or aperture priority. The Smart Photo Selector uses the camera's high-speed shooting abilities to take 20 shots in a fraction of a second. From these, the camera analyses and picks the best five for you to choose from.

While the Creative mode is the new addition, all the functions were present on the J1 but hidden in other menu options. This mode provides standard shooting with PASM exposure options, along with a choice of seven scene modes. Images can be saved as JPEGs and/or in 12-bit NEF raw format in all but the Motion Snapshot mode. The addition of the Creative mode is a step forward for creative users, and once set to the preferred exposure mode it will use this the next time Creative mode is chosen – even if the battery is removed from the camera.

The J2, like the J1, features only an electronic shutter, so very fast shutter speeds of up to 1/16,000sec are possible. This also enables the camera to shoot at up to 60fps. When in its fastest burst mode, the camera will take a maximum of 12 images in either JPEG, raw or raw+JPEG. When the burst rate is reduced to

AT A GLANCE

- 10.1-million-pixel CMOS sensor
- Expeed 3 processor
- ISO 100-3200 (6400 Hi-1)
- 3in, 921,000-dot LCD monitor
- Hybrid AF system
- 10fps continuous shooting
- Street price £499 with 10-30mm lens

'The Nikon 1 J2 follows its predecessors by offering very natural colours in a bright and punchy image'

 the standard continuous setting (5fps), the camera will shoot up to 19 JPEG or 28 raw+JPEG images.

One advantage the J2 has over the V1 is the inclusion of a built-in flash. This pop-up unit extends, periscope-like, high above the camera and has a guide number of 5m @ ISO 100. However, the flash only syncs at speeds below 1/60sec so it isn't suited for fill-in use in bright conditions.

The J2 is available as a single-lens kit with the 10-30mm (27-81mm equivalent), or a twin-lens kit that also includes the 30-110mm (81mm-297mm equivalent).

6/10 

BUILD AND HANDLING

Apart from the new creative setting on the dial, the Nikon 1 J2 looks and feels identical to the J1, with only the name badge and a slight redesign of the multifunction dial to distinguish it. However, it comes in a number of new bright colours, including a bright orange, a more vibrant pink and a darker red. While most users are likely to choose the more traditional colours, I did find the orange appealing and it certainly got the camera noticed when I was out testing it. What is nice with these coloured finishes is that they extend to the lens, with both 10-30mm and 30-110mm lenses and lens caps colour-matched to the body.

Compared to other compact system cameras, the J2 is noticeably smaller, especially when it comes to the lenses. The build feels weighty thanks to its aluminium construction and it sits nicely in the hand, despite offering little in the way of grip.

Although the Creative mode on the dial is an improvement, it seems a shame the manual modes weren't included directly. When shooting in the priority modes, the top zoom rocker takes control of the adjustment rather than the rear wheel, which would be the more obvious choice. Having options to customise the buttons in the menu would solve this. The F button works as a form of quick menu, allowing access to the theme for the music in Motion Snapshot and the scene mode in Creative mode, and the choice between regular and slow motion in movie mode. Everything else requires the main menu, which forms long scrolling lists rather than a colourful icon-based menu.

7/10 

NOISE, RESOLUTION AND SENSITIVITY

The relatively small size and low resolution of the Nikon 1 sensor has been a fly in the ointment for many more discerning users.

Facts & figures

RRP	£499 with 10-30mm kit lens
Sensor	10.1-million-effective pixel CX format (13.2 x 8.8mm) CMOS
Output size	3872 x 2592 pixels
Lens mount	Nikon 1
File format	JPEG, NEF (raw)
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronic shutter
Shutter speeds	30-1/16,000sec + bulb
Max flash sync	1/60sec
ISO	100-32000
Exposure modes	Program, aperture priority, shutter priority, manual, automatic scene selection, auto, 10 scene modes, Smart Photo Selector, Motion Snapshot, movie TTL: matrix, centreweighted, spot ±3EV
Metering system	Auto, 6 presets (with fine-tuning), manual
Exposure comp	No
White balance	10fps, 30fps, 60fps (5fps in auto photo mode)
White balance bracket	3in, 920,000-dot LCD
Drive mode	N/A
LCD	Single, continuous, auto, full-time, manual
Viewfinder type	135-areas, 73 areas with phase support
Focusing modes	No
AF points	Yes (GN 5m @ ISO 100)
DoF preview	1080 60/30p HD MOV H.264
Built-in flash	No
Video	SD, SDHC, SDXC
External mic	Rechargeable Li-Ion EN-EL20
Memory card	USB, HDMI (type C)
Power	106 x 61 x 29.8mm
Connectivity	280g (with battery)
Dimensions	
Weight	

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932.
Website: www.europe-nikon.com/en_GB

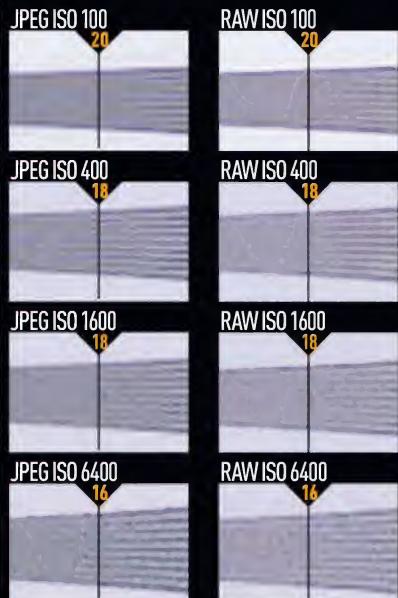
For fine detail, the sensor has been unable to match the results of the micro four thirds sensors used by Panasonic and Olympus, let alone those APS-C units used in Sony and Samsung CSCs. As there appears to be no change in the sensor and processor unit from the J1, it is unsurprising that the results of the J2 are similar. At its base ISO 100, the J2 delivers a score of 20 on our resolution chart in its JPEG and raw formats. This falls to just 18 by ISO 400 and 16 in its extended Hi-1 setting, equivalent to ISO 6400. Viewed at 200% or larger, individual pixels can be seen rather than a more typical blurring effect that occurs on many compact cameras. At smaller sizes or on screen, however, the resolution is more than sufficient and noise is well controlled with small amounts of luminance noise at ISO 800, and remaining relatively clean even at ISO 6400.

24/30 



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Nikkor 10-30mm f/3.5-5.6 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



DYNAMIC RANGE

Despite the Nikon 1 J2's modest pixel count, the pixel pitch still remains relatively low due to the sensor size when compared to a more resolute micro four thirds or APS-C model. This puts it at a disadvantage when it comes to dynamic range, but although its score of 11EV doesn't match the results from Nikon's DSLR models, it is greater than many other CSCs with larger sensors, including the latest micro four thirds models. Combined with the active D-Lighting controls the J2 has on board, this means that it is possible to maintain a great range of tones in more contrasty images.

8/10 

WHITE BALANCE AND COLOUR
The Nikon 1 J2 follows its predecessors by offering very natural colours in a bright and punchy image that is ready for print.



OEV



-0.7EV



OEV (with D-Lighting)

Left: The D-Lighting system appears to show a greater dynamic range by darkening the exposure slightly and lightening the shadow areas of the image

The included colour modes in the custom picture control menu also provide settings for neutral, vivid, monochrome, portrait and landscape shooting, and each can be fine-tuned with either a quick-adjust slider, or individual sharpening, contrast, brightness, saturation and hue sliders. The custom colour set-up can even be saved to an SD card for use on other Nikon 1 cameras or loaded back onto the camera.

White balance control is available in the Creative and Motion Snapshot modes, but not auto or Smart Photo Selector, although it is still possible to shoot raw in these settings so control is essentially available afterwards. The auto setting is effective in most environments and retains neutral results. An additional six presets have fine adjustment, while a manual setting allows a reading to be taken for complete control.

8/10

METERING

The matrix metering system of the Nikon 1 J2 performs well in most scenes, needing little exposure compensation. While I automatically applied a negative compensation of -0.3EV or -0.6EV in contrasty scenes, this was rarely necessary, especially with D-Lighting in use. The

centreweighted and spot options are handy to have, though, and come in useful for particularly backlit scenes.

8/10

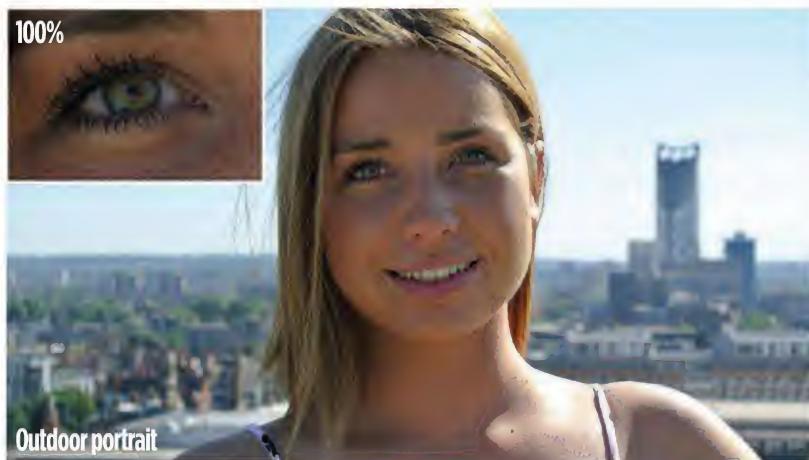
AUTOFOCUS

Using a combination of phase-detection pixels and contrast detection means the Nikon 1 J2 should benefit from both speed and accuracy. In terms of speed, it compares well with other CSCs. However, the benefit of the phase detection seems to be small. The system still appears to employ the same forward and back process that is typical of contrast systems, which can take a couple of seconds to lock on, and in low light the AF can struggle to find focus. Once locked on, though, results are very accurate. The control of the AF point in manual point selection is easy using the multi-controller, while the face detection and tracking options work well.

7/10

LCD, VIEWFINDER AND VIDEO

The rear LCD monitor is one of the few major upgrades in the Nikon 1 J2. The 921,000-dot screen appears sharper than the J1's 460,000-dot version. In bright sunlight, the screen is still usable for composition



Outdoor portrait

and review. The only omission appears to be the ability to show the histogram prior to shooting for exposure adjustment, but this can be viewed in playback. The lack of a viewfinder isn't a problem, as the camera is small enough to hold away from your body for more interesting angles. A flip/angle mounting for waist or low-level shooting would be handy, however.

The J2 features 1080p full HD video capture with a choice of auto and manual-exposure modes, ISO control and stereo audio from the built-in microphones. In addition to HD, it can shoot in slow motion at 400fps (640x240p) or 1,200fps (320x120p). It is a shame there isn't a slow-motion HD option, even for short clips, as an extension of the Motion Snapshot mode.

8/10

Below left: The outdoor portrait shows very natural skin tones and a good level of sharpness in the detail view

Verdict

THE FIRST generation of cameras will always need some degree of tweaking before they really deliver what the user wants. While the J2 is a nice camera and offers some improvements over the J1, it doesn't feel like it has gone far enough to progress the Nikon 1 series. The J1 is, of course, the entry-level model and aimed more at the general consumer than the creative amateur. Hopefully, when the V1 is replaced, it will offer more. However, the J2's introduction means that the price of the J1 has dropped to under £300, making it an appealing option for those happy to settle for the lower-resolution screen.

**Amateur
Photographer**
Tested as a Compact
system camera
Rated Good
76%

FEATURES	6/10
BUILD/HANDLING	7/10
NOISE/RESOLUTION	24/30
DYNAMIC RANGE	8/10
AWB/COLOUR	8/10
METERING	8/10
AUTOFOCUS	7/10
LCD/VIEWFINDER	8/10

Ask AP

Let the AP team answer your photographic queries



METER REPAIR

Q The Leica exposure meter MR that couples with the shutter-speed dial on my Leica M3 is giving sluggish and erratic readings. Can you recommend a repairer that I can send it to so it can be examined? **RE Fisher**

A Your MR meter is, sadly, suffering from the infirmities of old age. I have discussed the problem with two expert repairers, neither of whom is prepared to take on the repair of an MR meter. The second of these, Malcolm Taylor, is a world expert on Leica and has explained some of the problems and the reasons why it is impractical to rectify them.

The sluggish and erratic readings are almost certainly caused by the failure of a circuit board for which no replacements are available. The board sometimes breaks and/or suffers

from corrosion. The meter switch also gets corrosion on the contacts, which causes an irregular or variable power supply from the battery.

As far as Malcolm knows, nobody can replace the circuit board, and expert repairs to the switch – should you have only that problem – are essentially expert 'bodge' that are not permanent and cannot be guaranteed.

Ask around other repairers, by all means, but beware of people promising too much: Malcolm Taylor knows what he is talking about.

Ivor Matanle

USING A TELECONVERTER

Q Can an AF-S Nikon 28-300mm f/3.5-5.6G EDVR lens be used with a Kenko 2x converter made for Nikon lenses? **Raghav Vanshiortho**

A I see no reason why not, Raghav. Just be aware of the usual limitations of teleconverters, which are a smaller effective aperture and a drop in image quality. The first of these is caused

by increasing the focal length of the lens without increasing the physical size of the aperture accordingly. F-stops are calculated by dividing the focal length by the physical size of the aperture (both in mm). A 2x teleconverter will lose you 2 stops of light, which can be quite a lot at the long end of such an optic. It's not uncommon for a superzoom lens, such as a 28-300mm, to have a maximum aperture of f/5.6 or smaller at the long end. Two stops smaller



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmag.com, via [twitter @ap_answers](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

than this is f/11, and that is wide open.

Shooting under these conditions means your shutter speed will be longer, which can lead to blur in pictures caused by camera shake. Make sure you raise the ISO sensitivity on the camera to compensate and keep the shutter speed near to 1/1000sec to prevent the wobbles.

Such a small maximum aperture will also affect autofocus, and most AF systems will need a maximum aperture of around f/5.6 (or f/8 at the smallest) to operate. At f/11, I can imagine you will have to focus manually.

When it comes to image quality, teleconverters can cause a drop-off in quality. Additionally, superzoom lenses are known for convenience rather than image quality, so combining the two is never going to be a recipe for excellence.

While teleconverters are a good-value way of extending the power of lenses up to the super-telephoto range, it's a case of managing the technical issues that come with such an approach and not expecting too much in terms of image quality.

Ian Farrell

HIRING A FLASHGUN

Q A friend has asked me to shoot her wedding in August. I think it will be prudent to get a bit more kit for the day. Do you know of any camera shops in London that hire out gear? The key thing I'm missing is a flashgun, such as a Nikon SB-700 or SB-800. **Alex Howells**

FROM THE AP FORUM

Copyright query

Caro64 asks I have been asked to be a second photographer at a wedding, but I don't know how my images can be used by the main photographer who owns the business. I know my photographs will be posted on the photographer's website for the bride and groom plus their friends to access, which is fine, but should I be given a credit? Also, when she meets prospective

AP GLOSSARY

BIT

Short for 'binary digit', a bit is the smallest unit of digital information, with a value of '0' or '1' in binary terms ('off' or 'on'). In photography it's largely used to refer to colour (see bit depth), although an

BIT DEPTH

The bit depth of an image refers to the number of bits used to create colour in an image. The higher the bit depth, the greater the colour range and the smoother the tonal gradation will be: 1 bit can display just two colours; 2 bits can display four colours; 4 bits can produce 16 colours, and so on.

The most common bit depth used in photography is 8-bit, which is used for most JPEG images. An 8-bit image delivers up to 256 colours per channel (red, green and blue), resulting in 16,777,216 distinct colours (256 x 256

individual bit isn't very useful on its own – it could represent two colours (black and white, for example), but nothing in between. Multiple bits need to be combined to create a range of colours.

x 256). However, while this provides enough colours to produce smooth images in most cases, it's not always enough – heavy processing of an 8-bit image can result in 'banding' as gaps appear in the tonal range. This can be noticeable in images with a blue sky.

The bit depth of JPEG images is one reason why raw files are often preferred, as raw files are recorded with a 12, 14 or 16-bit depth. As a 16-bit image can contain 65,536 colours per channel, this allows for far heavier editing without the same level of image degradation.

ARATHER THAN HIRING A RELATIVELY INEXPENSIVE ITEM SUCH AS A FLASHGUN, WHICH COSTS £200–£360 FOR THE LEVEL OF FLASHGUN YOU MENTION, IT COULD WORK OUT CHEAPER TO BUY ONE, USE IT AND SELL IT. PRACTICALLY, THIS OPTION IS CERTAINLY MORE HASSLE, BUT IT WILL SAVE YOU MONEY. IF YOU ARE STILL KEEN TO HIRE, YOU MAY WISH TO TRY CALUMET PHOTOGRAPHIC (WWW.CALUMETPHOTO.CO.UK OR CALL 08706 030 303).

Like most companies, it only hires out the latest kit and the two models you mention

are not the latest versions. Instead, the Nikon SB-910 costs £21.85 plus VAT per day to hire, while to buy, it costs around £360.

If cost is the main issue to buying a proprietary flashgun outright, you could try a Nissin. Check out the Nissin Di622 Mark II (around £120), which is similar to the SB-700 (around £230), or the Di866 (around £200), which competes with the SB-910. Make sure you get a compatible version because Nissin makes flashguns for most of the top camera brands. **Tim Coleman**

clients and presents them with a storyboard, if my photos are used should I be credited as well? Does she need my permission to use them, or is it assumed as I have been paid to photograph the wedding? Help!

AlexMonro replies I am not a copyright lawyer, or even a wedding photographer, but I would have thought it would be normal for the contract of employment for a second photographer to include a clause that assigns the copyright of photos taken in connection with the business to the business.

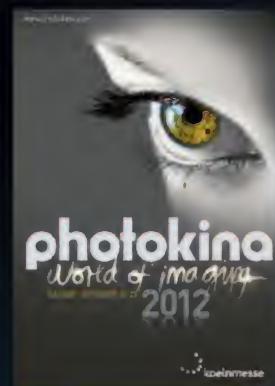
LargeFormat replies If the photographer is employed to take photographs, the copyright is vested with the employer unless there is a contract to the contrary.

The following excerpt from the Copyright, Designs and Patents Act 1988 may be useful, which states:

1. First ownership of copyright.
- (1) The author of a work is the first owner of any copyright in it, subject to the following provisions.
- (2) Where a literary, dramatic, musical or artistic work [or a film], is made by an employee in the course of his employment, his employer is the first owner of any copyright in the work subject to any agreement to the contrary.
- (3) This section does not apply to Crown copyright or Parliamentary copyright (see sections 163 and 165) or to copyright which subsists by virtue of section 168 (copyright of certain international organisations).

In next week's AP

On sale Tuesday 2 October



HOT NEWS

All the latest kit from the photokina camera show – including new camera launches!

AP GUIDE TO...



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BRITISH LANDSCAPES

We've got techniques, tips and advice on how to make the most of our glorious countryside. We look at forests and woodlands

ON TEST

SAMSUNG EX2F



We test Samsung's advanced compact with f/1.4 lens, 12.4-million-pixel sensor and Wi-Fi connectivity

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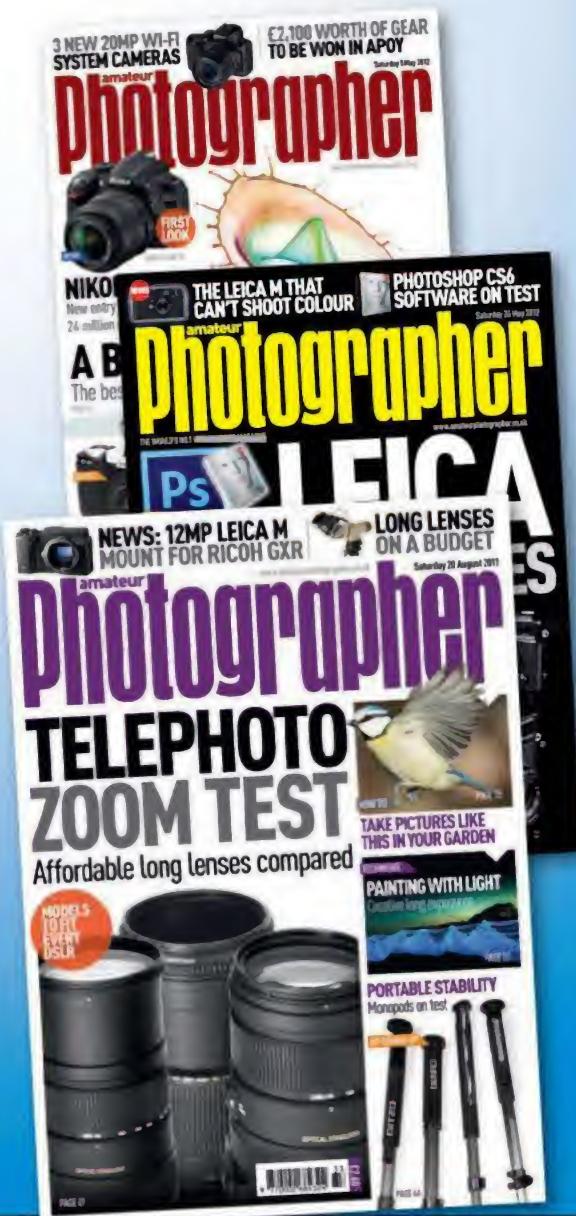
ROUND 9

We've prizes worth more than £2,100 in the Forests and Woodlands round of APOY

TECHNIQUE

RETOUCHER'S GUIDE

Martin Evening shows you how to edit HDR files in Camera Raw via Lightroom 4.1



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Panasonic Lumix DMC-FZ200

More than just an upgrade of its predecessor, the **Lumix DMC-FZ200** has a new 12.1-million-pixel sensor and a 24x lens that's f/2.8 throughout the zoom range

Richard Sibley
Technical writer



BRIDGE cameras occupy a strange place in the camera market. Travel-zoom compacts now have extraordinary zoom lenses, manual shooting modes and sometimes raw shooting, while compact system cameras (CSCs) also offer a smaller, lighter and often cheaper alternative to a DSLR. To compete in what is a very competitive market, bridge cameras have become much more advanced.

To start with, the huge zoom lenses on bridge cameras seem to be constantly getting longer, but there have also been improvements made to the sensors used in the cameras, as well as the range of features on offer. The Panasonic Lumix DMC-FZ200 is no exception.

While on the surface the FZ200 appears to be much the same as its predecessor, the Lumix DMC-FZ150, advances have been

made, most notably in the lens, which has a constant f/2.8 aperture throughout its entire 24x zoom focal length. This should make for a significant improvement in how the camera handles when shooting at its 600mm equivalent focal length.

I was particularly keen to see just how the lens would work in tandem with the improved 12.1-million-pixel CMOS sensor. It is the small, compact-camera-sized sensors in bridge cameras that make them capable of such large equivalent focal lengths in what are fairly compact bodies – yet these same sensors are also their Achilles heel, as the small size means the images they produce are noisier with a smaller dynamic range compared to a CSC or DSLR. That said, the main selling point of bridge cameras is the flexibility they offer over compacts, so does a little extra noise really matter?

FEATURES

At the core of the Panasonic Lumix DMC-FZ200 is a 12.1-million-pixel, High Sensitivity MOS sensor that is 1/2.3in in size, or approximately 6.17x4.55mm. This is a standard size for a compact camera sensor,

and is smaller than the 1/1.7in (7.6x5.7mm) sensors in high-end models such as the LX7. The difference in size may seem small, but it equates to a difference in surface area of more than 50%, which is significant when you consider that its surface packed with 12.1 million photodiodes.

Handling the data created by the sensor is Panasonic's Venus processing engine, which the company claims will 'elevate the response, sensitivity and image quality of the DMC-FZ200 to an even higher level'. There are few improvements to the camera's actual shooting specification – the most notable is an increased maximum shutter speed, from 1/2000sec in the FZ150 to 1/4000sec in the new FZ200. Sensitivity is also increased by 1EV, with a new extended setting of ISO 6400. Previously, ISO 6400 was only available when shooting in High Sensitivity mode.

As with most bridge cameras, both raw and JPEG images can be recorded, with the former proving useful for those wanting to squeeze every last ounce of detail from the 12.1-million-pixel sensor. Two other notable improvements include a fairly substantial increase in the resolution of the electronic viewfinder (EVF), from the FZ150's 201,600 dots to 1.312 million dots in the FZ200, although the display still remains a small 0.21in

AT A GLANCE

- 12.1-million-pixel, 1/2.3in CMOS sensor
- 24x, 25-600mm-equivalent f/2.8 lens
- 1.312-million-dot-resolution EVF
- Raw + JPEG shooting
- 3in, 460,000-dot articulated LCD screen
- Street price around £540

size. The other is a constant f/2.8 aperture throughout the 24x optical zoom range of the lens, whereas on the FZ150 it is f/2.8-5.2. While it may seem like a small increase to the maximum aperture setting at the longest focal length, it is significant, particularly for those who will make good use of the 600mm equivalent setting. There will be more to come on the EVF and zoom lens later in this test.

8/10 

BUILD AND HANDLING

In terms of both size and design, the Lumix DMC-FZ200 is very similar to Panasonic's own G2 compact system camera. The polycarbonate body is well built and feels solid, with no creaks, unwanted movements or parts that feel flimsy. The handgrip is fairly large with a contoured shape and textured rubber grip that makes it comfortable to hold. On the opposite side of the handgrip sits a small bump on which to rest the thumb. This really helps when it comes to holding a camera securely, especially when stability is an issue, such as when using the FZ200's full extent of the zoom lens.

The placement of buttons and controls on the FZ200 is fairly standard, with nothing untoward or unusual in their placement. Everything is logically placed, and most photographers should have no problem just picking up the camera and getting



Shot from a few metres away in the FZ200's macro mode, the camera has done a good job of picking up the fine dew in the cobweb

started. Direct controls are in place for all the most used settings, with a large dial on the camera's top-plate allowing the different shooting modes to be accessed quickly. On the rear are buttons for white balance, AF, metering and ISO sensitivity, while three custom Fn buttons allow speedy access to the user's own favoured menu items. On top of all this, there is a quick menu button that allows access to almost everything the photographer could want to change, including the image colour mode.

On the side of the lens are further buttons that switch between standard AF, macro AF and manual focus modes, and there is even a separate focus button in addition to the standard half-press of the shutter button to focus the lens. For video purposes, a zoom-control slider switch is also fitted to the side. This makes it easy to adjust the speed of the lens as it zooms back and forth, which avoids jerky movements when shooting video.

There is very little to dislike about the FZ200's handling, and in this respect it is on a par with most recent bridge cameras. If asked to nitpick, all I can really come up with is the fact that the memory card is inserted into the bottom of the camera in the same place as the battery. This is slightly annoying if it is necessary to change memory cards when the camera is mounted on a tripod, but this is never going to be an everyday situation, especially as I shot around 250 raw + JPEG images on an 8GB memory

FEATURES IN USE

LEICA DC VARIO-ELMARIT

4.5-108mm f/2.8 ZOOM LENS



APART from the DSLR-like handling, the main reason for choosing a bridge camera over a compact is for the extraordinary zoom lenses they pack. Designed by Leica, the DC Vario-Elmarit 4.5-108mm f/2.8 zoom lens is constructed of 14 elements in 11 groups, with a total of five aspherical lenses and nine aspherical surfaces. Three of the other elements are of extra-low dispersion (ED) glass, to help reduce chromatic aberration and retain contrast, while a single element has a Nano Surface coating that helps to reduce ghosting and reflections.

However, the most impressive thing is not the focal length, but rather the constant f/2.8 aperture sported throughout its range. Previously on lenses such as this, the aperture would have been f/2.8-5.6, or even f/2.8-6.3. Although the difference may seem slight, it is significant when shooting a 600mm. Being able to shoot at 1/250sec rather than 1/125sec or even 1/60sec can make a big difference with regard to whether

camera shake will affect the image.

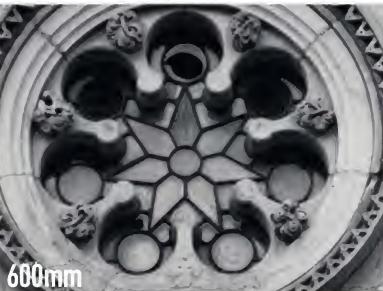
The combination of the large aperture and the excellent Power Optical Image Stabilisation (OIS) means that it is possible to use the maximum focal length handheld. I was able to shoot using the 600mm equivalent focal length at the Paralympics, with the exposure set to 1/650sec at f/2.8 and ISO 800, and as the event drew on even 1/250sec was still just about fast enough to freeze the motion of the athletes and not have to worry about camera shake.

Of course, there will always be compromises with such an extreme lens. Image quality is at its best when the lens is set almost to its widest point. As the focal length increases there is a loss of contrast and sharpness, but results are still acceptable.

Distortions are also an issue. Panasonic is notorious for correcting as many of these as possible in-camera when shooting JPEGs, and there is no option in the menu to switch these

corrections off. That said, the corrections made are very good, although not perfect. There is slight barrel distortion at the widest focal lengths, with pincushion at the longest, and some chromatic aberrations can be seen on highlight edges.

Loading a raw file will usually show exactly how much correction has taken place. By default, however, raw files taken on the FZ200 and loaded into SilkyPix software have had automatic corrections applied. Only by delving into the Lens Corrections palette and manually adjusting the settings can you see how much distortion and chromatic aberration the image really suffers from. Given the target audience for this camera, and the fact that correcting the aforementioned distortions is usually one of the first things you would want to do, I don't see much of a problem with the raw-conversion software correcting the flaws of the Leica DC Vario-Elmarit 4.5-108mm f/2.8 zoom lens.



The 24x zoom range is really about as much as most casual photographers will ever need

card. If shooting JPEGs only, experience tells me that closer to 750 images can be expected when using an 8GB card.

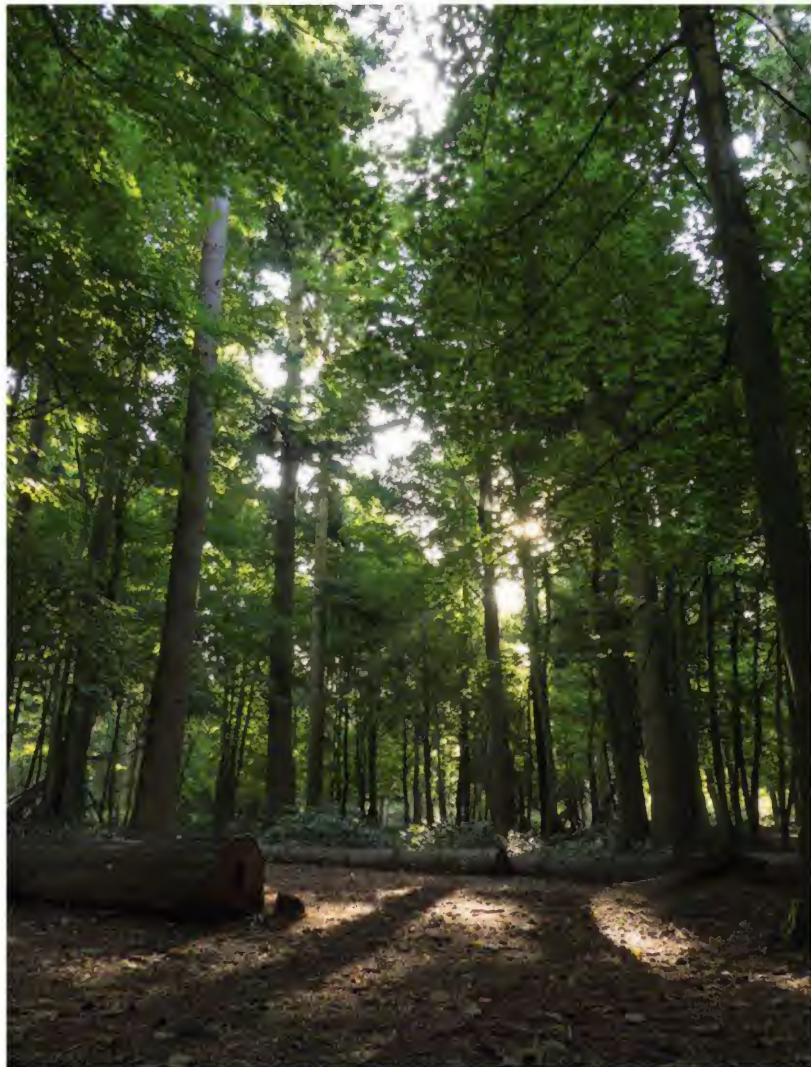
8/10

METERING

In general use, there was little to fault with the Intelligent Multiple evaluative metering system of the Lumix DMC-FZ200. Images are bright, have a good level of contrast and the colours are quite vivid, which I will discuss in more detail later. The metering system seems to pay little attention to smaller highlight areas in a scene, instead looking at the overall picture and making sure that it is well exposed. For the most part this system works well, and the vast majority of users will be happy with the

outcome. However, I found that I left the exposure compensation set to -0.33EV for most the time I was shooting, just to preserve a fraction more detail in highlight areas, especially as there is more chance that some detail can be recovered from raw image data. Despite this slight tweak, exposures in evaluative mode were generally spot on. Even when given a fairly complex metering task – a backlit woodland, for example – the metering did a good job of lightening the trees just enough to make them clear, while still leaving some dark shadow detail.

For novices, the iAuto mode works very well. By using a combination of evaluative metering, focal length, focus distance, and scene and face recognition, the iAuto system will attempt to detect what is being



Chromatic aberrations are removed in-camera and automatically by the supplied SilkyPix raw editing software

'Panasonic has made leaps in the speed of the contrast detection AF systems in its G-series CSCs. This technology is now in the FZ200'

photographed and alter the exposure and image settings accordingly. When switching between macro, portrait and landscape scenes, this setting worked well, and point-and-shoot users should feel confident.

8/10

AUTOFOCUS

In the past few years Panasonic has made big leaps forward in the speed of the contrast detection AF systems in its G-series CSCs, and now it would appear that this technology has found its way into the Lumix DMC-FZ200. While the bridge camera cannot claim to be as fast as models in the G series, it is certainly quick, especially given the range of the zoom lens. At short distances the lens snaps quickly into focus, although at 600mm switching between a subject at the minimum distance and infinity takes a second or two. It will also occasionally hunt bit more if focus is suddenly switched from infinity to something just a few metres away.

Having a dedicated AF button on the side of the camera makes it quick and easy to change to the AF point: the left hand hits the button on the lens, and the right uses the directional controls on the rear of the camera. In manual focusing mode, this AF button acts as an autofocus override, which is useful considering that focusing the lens manually is slow and a little awkward to do accurately, despite an enlarged section of the image being shown on screen.

Due to the size of the sensor, the camera's macro mode isn't truly 1:1, but with a 1cm minimum focusing distance from the end of the lens, it is close enough. Using the macro mode is also one of the few times when switching the FZ200 to manual focus may be advantageous, although even when as close as 1cm the AF still snaps into focus.

8/10

DYNAMIC RANGE

This is one of the areas where a compact camera sensor will struggle against one of a larger format. Although the Panasonic DMC-FZ200 may be physically larger than a compact, the fact its sensor is the same size as a compact's means that its dynamic range will be just as restricted. As such, the FZ200 behaves as would be expected, with highlights seeming to blow out quickly. This is particularly noticeable in blue skies, where white fluffy clouds appear devoid of detail.

That said, the metering system generally deals with difficult situations well, minimising burnt-out

detail as much as possible while still illuminating the rest of the scene sufficiently. An HDR mode is also available, which shoots three JPEGs at different exposures and combines them to create a single image. Combined with the camera's decent image stabilisation, this mode works well in landscape situations with no moving subjects.

7/10

WHITE BALANCE AND COLOUR

The colours in JPEG images produced by the Lumix DMC-FZ200 are very bold, even in the standard colour mode. When set to vivid, I found that the colours, particularly the reds and greens, became an almost a solid mass of colour. Unless a particularly pop-art style is desired, the standard colour mode should be adequate.

Auto white balance works well. The only situation I found that really fooled it was when photographing in dense green woodland. Here, the AWB responded to the large expanse of green foliage by adding lots of purple to neutralise the green. This is a common effect with most digital cameras, so I don't note it as a particular failure of the FZ200. Switching the camera to the overcast or sunny daylight setting produced a good well-balanced result. And, of course, as the FZ200 is able to shoot raw images, the white balance and colour of these files can be easily tweaked in post-production.

8/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Unchanged from the earlier FZ150 is the Lumix DMC-FZ200's 3in, 460,000-dot, articulated LCD, which is very good, especially when I am more used to using the 3in, 921,000-dot screens commonly found on DSLRs and CSCs. The screen has a good level of anti-reflective coating, and while in very bright conditions there will obviously be some reflections, it is possible to still see the screen display. It also has quite a high viewing angle, which when paired with the screen's articulated mechanism, means that it is easy to shoot at very low or high angles.

I must also reserve some praise for the EVF. The increase from 201,600 dots to 1.312 million dots is significant. The type of low-resolution viewfinder found in the FZ150 is one of the reasons why EVFs are so criticised, but the increase in resolution makes a huge difference. That is not to say the EVF in the FZ200 isn't without its flaws, as it is still fairly small, even compared to an entry-level DSLR, and it seems as though the viewfinder image is quite far away when the camera is held to the eye. It also shows sensor wobble, whereby straight edges become slanted when panning the camera from side to side. However, there is little in the way of lag, and once an image is focused and framed it is easy to convince yourself that you are looking through an optical viewfinder.

Facts & figures



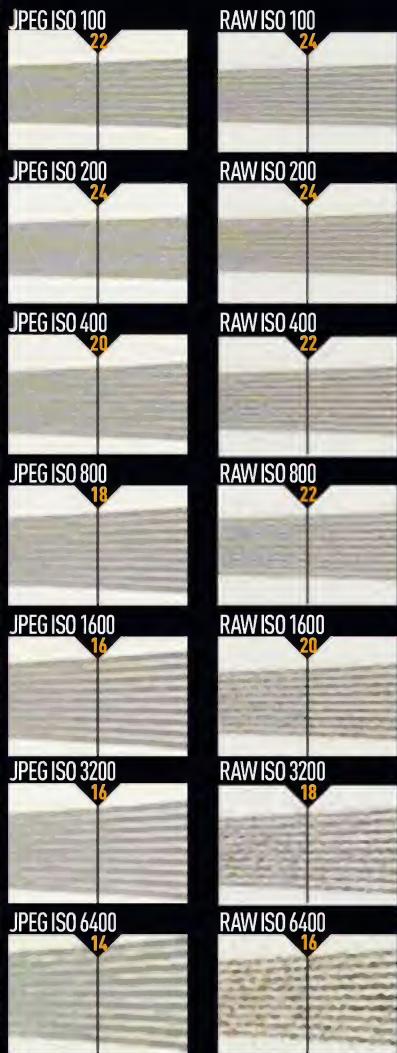
RRP	£568.99
Sensor	12.1-million-pixel High Sensitivity MOS sensor
Output size	4000 x 3000 pixels
Lens	Leica DC Vario-Elmarit 4.5-108mm 24x zoom (equivalent to 25-600mm on 35mm format)
File format	Raw + JPEG simultaneously, JPEG
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	60-1/4000sec
Max flash sync	1/4000sec with built-in flash
Aperture	f/2.8-f/8 in 1/3EV steps
ISO	ISO 100-6400 in 0.3EV steps
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	Intelligent multiple metering, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 5 presets, plus 2 custom and 1 manual
White balance bracket	No
Colour modes	Standard, vivid, natural, monochrome, scenery, portrait, custom
Drive mode	Max 12fps for 12 images, or 5.5fps with AF tracking. Up to 60fps at a reduced 2.5-million-pixel resolution
LCD	3in TFT with 460,000 dots
Viewfinder type	EVF (1.312-million-dot equivalent)
Focusing modes	Normal, quick AF, macro, continuous or manual
AF points	713 individually selectable points, or automatic selection
AF assist	Yes
DoF preview	No
PC socket	No
Built-in flash	Yes
Cable release	No
Memory card	SD, SDHC and SDXC, UHS-1 compliant
Power	Rechargeable Li-Ion battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	537g (without battery or card/s)
Dimensions	125.2 x 86.6 x 110.2mm

PANASONIC, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3899.

www.panasonic.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Panasonic Lumix DMC-FZ200's lens set to 105mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS



EVF/LCD button

There is no automatic sensor for the FZ200's EVF, so this button must be pressed to switch between the EVF and LCD

Articulated screen

The 3in, 451,000-dot screen is hinged at the side of the camera, which should help when taking low and high-angle shots, or self-portraits

Hotshoe

As well as a pop-up flash, the FZ200 has a hotshoe that is fully compatible with the Panasonic flashguns for G-series CSCs

Quick menu

In playback mode, this button is used to delete images, but when shooting it acts as a quick menu button, displaying the most commonly used shooting and image settings

Image styles

As well as the standard colour setting, vivid, natural, monochrome, scenery, portrait and custom settings can also be selected. The level of contrast, sharpness, colour saturation and noise reduction can be adjusted in any of these image styles.

HDMI and video port

On the side of the Panasonic FZ200 is an HDMI port. This allows an HDMI cable to be connected so that images can be viewed via a compatible television screen. There is also an AV socket that works with a compatible micro-USB-to-AV cable.

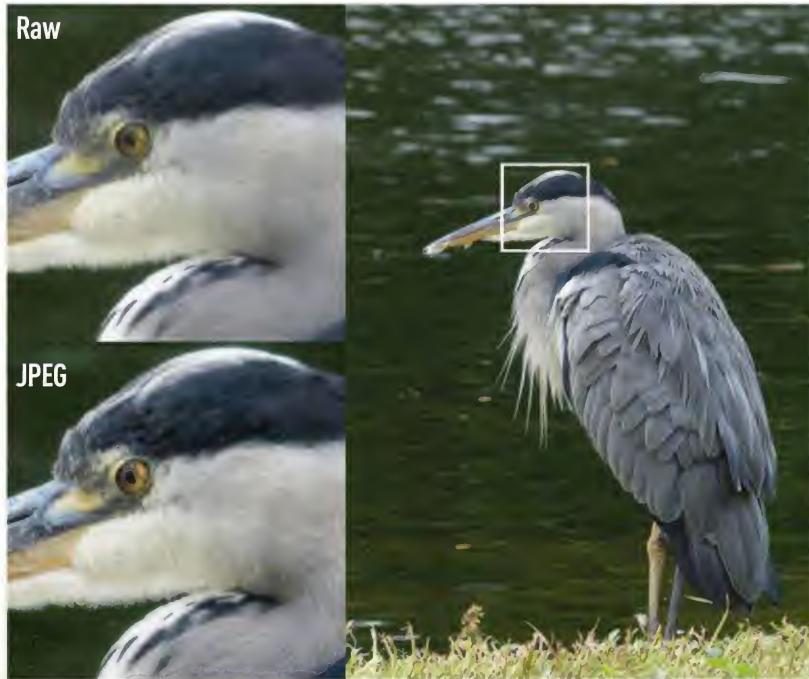
Battery

Panasonic claims that 540 shots are possible with the FZ200's battery. I found that I was able to take almost 300 raw and JPEG images, with heavy use of the screen and menus. This is a more realistic figure in a real shooting situation.

UHS-1 memory

As well as being compatible with SD, SDHC and SDXC memory cards, the FZ200 is also compliant with the UHS-1 standard, which means that faster SD transfer speeds can be achieved with compatible cards. It also has 70MB of built-in memory.





The 600mm equivalent focal length is ideal for wildlife images, and if you don't mind luminance noise, slightly more detail is seen in raw files compared to in-camera JPEGs

As we have seen in Panasonic's micro four thirds G-series cameras, video is a priority, and rightly so given the possibility of linking the cameras to one of the company's range of televisions. Impressively, the FZ200 can shoot 1920x1080-pixel full HD video footage at a rate of 25fps, with the actual sensor output being 50p. Footage is saved in the AVCHD format at a bit rate of 28Mbps. A stereo microphone is built into the camera's top-plate, where it sits just behind the pop-up flash, and there is also a micro-jack socket for an external microphone to be used. As is now standard, an HDMI socket sits on the side of the camera to allow direct connection with a TV or other AV device. With very good image stabilisation and the slow zoom toggle switch on the side of the lens, the FZ200 is a great camera for those shooting video, although it won't be possible to achieve the very shallow depth of field effects that can be obtained from a DSLR, due to the small size of the sensor and the shorter actual focal length of the lens.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With a small 12.1-million-pixel sensor, the Lumix DMC-FZ200 just about manages to resolve up to 24 on our resolution test chart. This is about as much detail as could be expected, and is on a par with other 12-million-pixel models we have tested, whether DSLR or compact.

As the sensitivity increases, the resolution starts to drop quickly. Luminance noise and the effects of noise reduction start to take their toll on the resolution of JPEG images, and by ISO 400 the FZ200 reaches just 20 on our chart. By the time the maximum ISO 6400 setting is reached, a resolution of only

16 is achieved, with luminance noise very apparent. There are also signs of magenta and green colour noise, although it would appear that heavy colour noise reduction has also caused the image to become desaturated and to lose contrast.

What is far more important, though, is how real-life scenes are rendered. For the most part, the high-sensitivity settings will not be used and I found there were only a few images, such as when shooting athletics at the Paralympics, that warranted me increasing the sensitivity beyond ISO 800.

At the lower sensitivities of ISO 100 and 200, images are as detailed as can be expected, but have a hint of luminance noise, although nothing of too much concern. It was at ISO 800 that I found the tipping point. Above this, the noise reduction really kicks in, and images have blurred and smudged areas, with odd oversharpened-looking pixels. While this is not a concern when viewing on screen or for small prints, those wanting to make decent-sized prints should aim to stick to ISO 100 for best results. Of course, the FZ200 isn't alone in having this type of image quality or noise reduction, as it is common among nearly all compact cameras.

Shooting raw images does allow far more control in post-capture editing. At the moment, Adobe Camera Raw does not support the Panasonic RW2 file format from the FZ200, so for now images must be edited using the bundled SilkyPix Developer Studio software. I find this software a little awkward to use, although with patience it does produce good results. Colour noise can be reduced significantly, and compared to a JPEG image, raw files can be sharpened a bit more, although little extra resolution is revealed.

26/30

Competition



Fujifilm X-S1

TESTED AP 10 MARCH 2012



Canon PowerShot SX40 HS

TESTED AP 9 JUNE 2012

FEATURING the same 12-million-pixel resolution as the Panasonic Lumix DMC-FZ200, the Fujifilm X-S1 resolves about the same amount of detail, although it has the added advantage of a larger 2/3in (8.8x6.6mm) sensor. This gives the X-S1 a surface area 103% larger than the sensor of the FZ200, so the camera's photosites can also be larger. This helps improve image noise and dynamic range. The X-S1 zoom lens is slightly larger, being equivalent to 24-624mm, although its maximum aperture is f/2.8-5.6, unlike the FZ200's constant f/2.8 throughout the range. The X-S1 is also larger and is around the same size as an entry-level DSLR.

Canon's PowerShot SX40 HS also a 12.1-million-pixel sensor, but it has an even more powerful 35x optical zoom lens that is equivalent to 24-840mm. However, there are few situations in which most people will use even 600mm, let alone 840mm.

Verdict

ALTHOUGH they may seem like slight changes, the new EVF and the increase in maximum aperture throughout the zoom range make the Panasonic Lumix DMC-FZ200 a notable improvement over the FZ150. The small sensor is always going to be a compromise in a bridge camera, so until technology advances it is wise for Panasonic to have chosen to stick to the 12.1-million-pixel sensor and not push it to a 14 or even 16-million-pixel resolution.

While the bridge camera market is crowded, the Panasonic FZ series has proved extremely popular over the years, and this latest model should be no exception. For those wanting the control of a DSLR but with the features of a compact camera, it strikes a very nice balance. In the right hands, it is a very capable camera, particularly for those who might want to try their hand at wildlife photography but without the huge expense of expensive telephoto DSLR lenses.

**Amateur
Photographer**

Tested as a
Bridge camera
Rated Very good

81%

	2	3	4	5	6	7	8	9	10
FEATURES	8/10								
BUILD/HANDLING	8/10								
NOISE/RESOLUTION	26/30								
DYNAMIC RANGE	7/10								
AWB/COLOUR	8/10								
METERING	8/10								
AUTOFOCUS	8/10								
LCD/VIEWFINDER	8/10								



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David Kilpatrick, BJP Oct 2010



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Lilliput 5D-ii/O/P field monitor

If you feel that sometimes your camera's rear screen just isn't sufficient for framing and viewing your pictures, maybe you need something bigger. **Damien Demolder** tests the Lilliput 5D-ii external display

DATAFILE

RRP	£222
Screen size (diagonal)	7in
Aspect ratio	16:9
Resolution (pixels)	1024 x 600 (native) 1920 x 1080 (max)
Pixel pitch	0.135 x 0.135 µm
Response time	6ms
Viewing angle	150°h, 130°v
Brightness	250 cd/m ²
Contrast ratio	800:1
Video input/output	HDMI
Mount type	1/4in BSW thread, shoe mount
Dimensions	196.5 x 31 x 145mm
Weight	400g

WHEN you first see an image projected onto the ground-glass screen of a 5x4in or 10x8in large-format camera, the most striking thing – other than that the image is upside down and laterally inverted – is that every focused detail appears so clearly and the relationship between elements of the composition are so much easier to judge. That is purely down to the size of the image you are viewing. Even with the topsy-turvy nature of the image, though, the leap between seeing the potential of the scene and knowing what it will look like in print is dramatically shortened. A large screen is one of the great advantages of using a 10x8in camera, or even a 6x6cm TLR, and it is the lack of one that makes regular DSLRs more difficult to use. The answer, then, might well be an external screen that can show your images at much larger sizes – such as a field monitor.

SPECIFICATION

The Lilliput 5D-ii/O/P is a 7in LCD field monitor with a 1024x600-pixel native resolution. It plugs into the HDMI socket on the side of a digital camera to display either a live-view image or an image already recorded. The screen has a contrast ratio of 800:1, brightness of 250 cd/m² and a stated viewing angle of 150°. The screen comes with a mains power adapter, a plate for using a video camera battery (battery not included), a detachable folding shade and a hotshoe adapter so it can mount directly onto the camera.

HANDLING AND FEATURES

The screen of the Lilliput 5D-ii/O/P is quite big, and with the shade folded out it appears even bigger. Most photographers will opt to run a monitor from a battery, because if you are within reach of a mains socket you may as well plug the camera directly into your computer rather than use an external screen. While the similar Sony CLM-V55 5in screen uses the same slim battery as that used in its Alpha cameras, this model is designed to work with much bigger and bulkier video cells. This adds quite a lot of weight to the set-up, as well as shifting the balance to the back of the unit. I found that the hotshoe mount supplied was a little puny for the job, and quickly substituted it for a ball-and-socket tripod head mounted on a bracket with two screws – one for the camera and one for the screen.

Using a Canon EOS 5D Mark II, a Nikon D7000 and a Sony Alpha 77, I was able to



obtain a live-view feed directly to the big screen with access to all the usual camera menus and functions.

On top of camera functions, the screen provides its own viewing options – including peaking to demonstrate which parts of the image are most focused, an exposure histogram and exposure warning. For the videographer, there are many other options in addition, but I suspect these are all the stills photographer will need.

IN USE

With its high resolution and punchy contrast, the Lilliput 5D-ii/O/P provides a really excellent view of what you are about to photograph. The shade works well to shield the surface from direct light, although the highly polished screen can be susceptible to reflections on sunny days. That it works as a larger version of the camera's own display makes menus even easier to use, and composition infinitely more easy to judge.

This is a big unit, and suits the sort of photography you'd do from a tripod. I used it for landscapes, architecture and still life, and was extremely glad of its help. The scale of the image makes spotting mistakes much easier, as you are effectively looking at a full-sized finished print on the screen. **AP**

Verdict

FIELD monitors in general are very useful accessories for the stationary photographer. The Lilliput 5D-ii/O/P is a fine example, and with its size and clarity you will have a very much better idea of what your picture is going to look like before you release the shutter. Even if your camera only uses HDMI in review mode and not for live view, this will be useful for checking you actually have the shot.

To make this an ideal accessory for DSLR users, Lilliput might consider a stronger hotshoe mount and including a battery – preferably a lighter one. At the same time, though, even with these package imperfections, this is a first-rate screen that offers very good value compared to the Sony competitor.



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To be held on Friday 16 November 2012 in the Blue Fin Building, 110 Southwark Street, London SE1 0SU

Itinerary

09.30	Welcome registration	Tea/coffee
10.00	Brain vs camera	Be better than your metering system
11.00	Brain vs camera Q&A	Presented by Damien Demolder
11.15	Creative composition	Presented by Nigel Atherton
11.30	Tips for shooting DSLR video	Presented by Nigel Atherton
11.45	Tea & coffee break	
12.00	Lighting – Natural light	Presented by Damien Demolder
12.35	Lighting – Studio light	Presented by Andrew Sydenham
13.00	Lighting demo Q&A	
13.15	Lunch	
14.15	Every image needs Photoshop	How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A	Presented by Philip Andrews
15.30	Make cash from your photos	Presented by Matt Golowczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session	
16.30	Chat with the experts over a glass of wine	
17.30	Ends	

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Contax Ila

Ivor Matanle recalls the magnificent Contax Ila, one of the finest 35mm rangefinder cameras of all time

THE CONTAX Ila occupies a special place in the history of 35mm photography. Produced, despite immense political, practical and engineering problems in the aftermath of the Second World War, in a war-ravaged and divided Germany, the Contax Ila was a triumph of design.

Zeiss Ikon had finished the war owning five factories: two in Dresden, two in Berlin and one in Stuttgart. Only the Stuttgart factory was in what would become West Germany, and in March 1948 it became the legal headquarters of Zeiss Ikon, whose board decided that research and development should concentrate on 35mm rangefinder cameras. In mid-1948, the firm announced a new range of Contax rangefinder cameras.

GETTING IT RIGHT

Rivalry before the Second World War between the Contax and Leica coupled-rangefinder cameras had been intense. The Contax had been known for more accurate focusing, the better performance at most focal lengths of Carl Zeiss lenses, and the removable back, which made loading a Contax easier than loading a Leica. The Contax shutter delivered a top speed of 1/1250sec, whereas the Leica II and III offered only 1/500sec and the IIIA, IIIB and

Early Contax Ila
A rare commemorative version of the early Contax Ila, with a Zeiss Ikon logo above the delayed action lever, made in 1951 to celebrate the firm's 25th anniversary. The lens is a 50mm f/1.5 Sonnar

Contax Ila
With 'coloured dial' and earlier Zeiss-Opton 50mm f/2 T-coated Sonnar. The sprung flap over the exposure-meter cell has been opened for a low-light meter reading

IIIC 1/1000sec. These advantages had to be retained for the post-war cameras.

Key disadvantages of the pre-war Contax in comparison with Leica were its size and weight, its 50% higher price and its greater complexity. To compete successfully with Leica, a post-war Contax, which was seen as the only significant competitor in the late 1940s, had to be smaller, lighter, capable of using existing pre-war Contax lenses, and be flash-synchronised.

THE RESULT

The Contax Ila that appeared at the first photokina trade show in May 1950 was a triumph. It looked



HOW MUCH DO THEY COST?

These Contax cameras are truly beautiful and magnificently engineered, but they are now up to 60 years old and are quite likely to have faults. Most problems can be sorted out by an expert specialist repairer, such as Zeiss Ikon specialist Ed Trzaska (tel: 0116 267 7712), but not cheaply. You are unlikely to buy a decent Contax Ila or IIIa with a post-war 50mm f/2 or f/1.5 Sonnar for less than £250 privately, or £350 or more from a reputable dealer. A full service to correct a faulty shutter and/or rangefinder is likely to cost three figures.

Post-war lenses and accessories are scarce and therefore sought-after, so prices reflect that. However, if you can afford to buy a post-war Contax and have it serviced, you will find that it is one of the best 35mm coupled-rangefinder cameras ever made.



Focal-plane shutter

Removing the back of the Contax IIIa reveals the slatted aluminium focal-plane shutter





Mechanical flash

The two versions of the mechanical flash synchroniser for early Contax Ila and IIIa, No1366 (foreground) for electronic flash and 1361 for bulb flash

 Leica was almost a year away from offering.

In 1950, nearly all flash was achieved with single-use flash bulbs, although the future was clearly with electronic flash. Top-line camera systems had to provide for bulbs, whose light output builds over 20 or more milliseconds, and electronic, whose flash reaches full output almost instantaneously. In 1951, the Leica IIIf was to achieve this internally, with a variable flash-delay dial below the shutter-speed dial. Zeiss Ikon opted for an external solution.

In the back of the top-plate of the Contax Ila was a threaded hole with a pin in the middle. Different flash-sync switches – No1361 for bulb flash and No1366 for electronic flash – screwed into the hole, and a short cable led to a standard 3mm PC flash socket into which the flashgun's cable was plugged. Firing the shutter caused the pin in the sync socket to operate the flash-sync switch, which then fired the flash.

In 1951, Zeiss Ikon announced the Contax IIIa, with a selenium-cell exposure meter on the top-plate. In all other respects it was identical to the Ila. In 1954, the mechanical external flash-sync system was replaced with a 3mm PC flash socket on the back of the top-plate, and the shutter-speed dial was colour coded to indicate the 1/50sec fastest speed for flash synchronisation. In this form, the Contax Ila continued in production until 1961 and the IIIa until 1964.

POST-WAR CONTAX LENSES

Unlike Ernst Leitz, whose Leica camera and lens production in the West German town of Wetzlar had been little disturbed by war, Zeiss Ikon, re-established in Stuttgart, and Carl Zeiss, in Jena, East Germany, were separated by the division of the country. Although Zeiss-Opton had been established

1948

West German Zeiss Ikon legally established in Stuttgart. Decision made to concentrate R&D on 35mm rangefinder cameras and to launch a new Contax range

Late 1948

Cash-and-carry arrangement enables US forces to collect lenses from Carl Zeiss, Jena, for Stuttgart camera production

May 1950

Contax Ila unveiled at first photokina trade show

1951

Contax IIIa appears

1954

Mechanical flash synchronisation system of Contax Ila and IIIa replaced with 3mm PC socket on back of camera

1961

Contax Ila production ends

1964

Contax IIIa production ends



Contax Ila

This camera is fitted with a 135mm f/4 Carl Zeiss Sonnar and the 440 universal viewfinder. On the left is the post-war 35mm f/2.8 Biogon wideangle lens and the 85mm f/4 Triotar with a 40.5mm Carl Zeiss UV filter. On the right is a Zeiss Ikon Ikophot exposure meter

camera. The post-war standard lenses from Jena had their focal lengths engraved in centimetres, whereas the later West German lenses were all engraved in millimetres.

The cash-and-carry arrangement with Carl Zeiss in Jena enabled Zeiss Ikon to broker an agreement by which Zeiss-Opton in Oberkochen concentrated on the design and development of new lenses, while the Jena factory made and supplied lenses of pre-war design. In particular, Oberkochen had to provide a 35mm f/2.8 Biogon of a totally new design to fit the A-series Contax. This was a very fine lens with better optical performance than the pre-war design.

Lens development at Oberkochen produced the 21mm f/4.5 Biogon in 1953, the 35mm f/3.5 Planar in 1954 and successive redesigned versions of the 50mm f/2 and f/1.5 Sonnars, the 50mm f/3.5 Tessar, the 85mm f/2 Sonnar and 85mm f/4 Triotar and the 135mm f/4 Sonnar.

The pre-war 2.8cm f/8 Tessar, 3.5cm f/4.5 Orthometar, 4.25cm f/2 Biotar and 18cm f/6.3 Tele-Tessar were never developed in Oberkochen and were also dropped by the Jena factory. In 1953, the West German companies were merged. From that point on, all Contax lenses from Oberkochen were engraved 'Carl Zeiss' and no longer had the red T to indicate coating, as it was accepted that all Zeiss lenses were coated.

Flash-synchronisation sockets

The late 3mm co-axial flash-synchronisation socket, in this case on a Contax IIIa (far left), which can be used with a modern flashgun with a sync lead, compared with the early mechanical flash synchronisation socket on the Contax Ila (left)





Contax IIA

A IIA fitted with a Zeiss-Opton 85mm f/2 (chrome on brass) Sonnar and the clip-on 85mm and 135mm frame viewfinder. Behind the camera is an alloy-mount Carl Zeiss Jena 85mm f/2 T-coated Sonnar. Below are two Zeiss Ikon Contax cassettes and containers

WATCH OUT FOR

All Zeiss Ikon German rangefinder Contax cameras inherently need occasional routine servicing to remain fully operational. Because of the cost, few cameras actually get properly serviced.

Shutter

Check that the shutter operates at all shutter speeds. Then, with the camera back and lens removed, set the shutter speed to 1/1250sec, point the camera at a window and watch the shutter as it is fired. You should have a retained image of the whole rectangle of the shutter opening. If you see only part of the rectangle, the shutter is closing before the end of its travel (tapering) and needs servicing.

Focusing mount

Check that the rangefinder (small) image in the viewfinder moves when the camera is focused and that the rangefinder image is vertically aligned with the viewfinder image. If the focusing mount squeaks when focused, servicing is needed.

CONTAX IIA ACCESSORIES

In most respects, Zeiss Ikon in Stuttgart started from scratch to create a new range of accessories, such as viewfinders, close-up devices, equipment for stereo photography, lens hoods and filters. The first viewfinder accessory was the clip-on viewfinder mask for 85mm and 135mm lenses in 1951. This fitted with a spring clip around the left-hand end of the camera, positioning an eyepiece over the normal camera eyepiece and a mask down to a 135mm field of view over the viewfinder 'window'. Twisting a knob flipped up the 135mm mask, leaving an 85mm mask in place.

In 1952, the totally new universal viewfinder with a cylindrical body (catalogue number 440) appeared. At first it had 25mm, 35mm, 50mm, 85mm and 135mm settings, with the 25mm position being for the 25mm f/4 Topogon. After

Post-war accessories

Back row (l-r): An 85mm/135mm clip-on viewfinder, Contatest close-up device, Zeiss Ikon cassettes in containers, Contameter II close-up outfit and Zeiss Ikon bulb flashgun. Front row (l-r): Mechanical flash-synchroniser cables 1361 and 1366, Contax lens back cap, filters for 85mm Sonnar and for other lenses with 40.5mm filter mounts, universal viewfinder 440, 42mm push-on lens cap and Ikonophot exposure meter



the 21mm Biogon was announced, the 440 universal viewfinder was made with a 21mm widest setting instead of the 25mm. Individual optical viewfinders for 35mm and 21mm were also in the catalogue, and a 'torpedo' optical finder with permanent black frames for 85mm and 135mm lenses was also supplied.

A new easier-to-use version of the Contameter close-up device appeared, still with three close-up lenses, but now with a close-up rangefinder and a knob on the top that controlled the focal length of the rangefinder optics, and the tilt of the rangefinder in the accessory shoe to match the lenses and correct for parallax error. Looking through the rangefinder, you simply moved closer to the subject until the rangefinder images coincided. Later, Zeiss Ikon offered the Contatest, with optics that covered the rangefinder and viewfinder windows, correcting their focus and angle of view, and a Proxar close-up lens to fit over the standard lens. The Contatest permitted normal use of the rangefinder and viewfinder at close range. A Contaprox tripod-mounting close-up device, usually supplied containing its own 50mm f/3.5 Tessar, was used with a focusing screen and extension tubes. A much simpler Contaprox II with no in-built lens and a shorter focusing helix also became available. **AP**

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A Nikon S3 with 50mm f/2 Nikkor, contemporary to the Contax IIA and with a similar lens mount

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Q When did you first become interested in photography?

A I remember having a camera at school that took 120 rollfilm, which I would happily use to take snaps on school trips back in the '70s. I was a happy snapper for many years with a range of film cameras, and then I switched to digital imaging in the late '90s. My photography had always been happy snapping, with the occasional pleasing picture.

Q What do you enjoy most about photography?

A Photography is an interesting hobby as it is usually combined with other activities and interests. It gives me an excuse to immerse myself in motor-racing events, my children's sporting and equestrian interests, as well as nature-related activities where I try to capture images of animals in their natural environments. The most enjoyable aspect is the moment when you look at the picture and know you have really captured the essence of the moment.

Q Where is the most enjoyable location to take photographs?

A I enjoy being in many different locations for my photography, be it with my son playing sport at school, my daughter riding her horse, walking in the fields or at the side of a race track. The quiet and calm of a misty spring morning by myself at the edge of a field watching Mother Nature in all her glory is probably the best, as it so far removed from the hustle and bustle of daily life and a great way to relax.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A I wanted to learn to be able to take control of the camera and be more assured of creating better and more consistent pictures, as well as learning how to improve my images when post-processing. I reviewed a number of courses and decided on the SPI Diploma in Digital Photography. Enrolling on the SPI course also has the benefit of a student discount on Adobe's Photoshop CS.

The feedback I have received has been positive, constructive and highly informative, and has allowed me to quickly gain confidence in my ability as a photographer.

Q What are you hoping to achieve with your photography?

A At the moment, photography is for my own and my family's pleasure. It would be nice to think that one day I will be able to sell some of my work to fund my hobby and help me justify the expense of moving from my current Nikon D90 to a professional-level Nikon DSLR.

WE SAY Paul obviously gives ample thought to each module and has been a pleasure to teach. His energy and enthusiasm for photography are really projected through his work and self-assessments. Paul also has a collection of strong images, ranging from wildlife to landscapes, which depict a clear and consistent style. Keep this up, Paul. Well done!

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25mm F1.4 Leica DG	£1499
NEW 12-35mm F2.8 X Vario OIS	£1799
14-42mm F3.5-5.6 OIS	£1999
14-42mm F3.5-5.6 X Vario PZ OIS	£2099
14-140mm F4-5.6 OIS	£2099
20mm F1.7	£2099
45mm F1.8 Leica DG OIS	£2099
45mm F2.8 Leica DG OIS	£2099
45-200mm F4-5.6 OIS	£2099
100-300mm F4-5.6 OIS	£2499

PANASONIC

7-14mm F4	£999
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25mm F1.4 Leica DG	£1499
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20mm F1.7	£2099
45mm F1.8 Leica DG OIS	£2099
45mm F2.8 Leica DG OIS	£2099
45-200mm F4-5.6 OIS	£2099
100-300mm F4-5.6 OIS	£2499

PANASONIC

7-14mm F4	£999

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Digital Photography

CANON EOS 50 MK II COMPLETE ONLY 650 ACTUATIONS

MINT BOXED AS NEW £1,299.00

CANON EOS 50 MK II COMPLETE ONLY 2362 ACTUATIONS MINT BOXED £1,245.00

CANON EOS 10S MK II ONLY 8437 ACTUATIONS + ACC MINT BOXED £1,465.00

CANON 10 MM KODAK COMPLETE WITH 2 BATTERIES EXC+ £649.00

CANON EOS 50 BODY COMP WITH ALL ACCESSORIES MINT BOXED £645.00

CANON EOS 50 BODY COMPLETE WITH ALL ACCESS MINT BOXED £245.00

CANON EOS 40D BODY COMPLETE WITH ALL ACCESS MINT BOXED £295.00

CANON EOS 500D BODY WITH ALL ACCESSORIES MINT BOXED £425.00

CANON EOS 500D 1.5 (1.5mp) BODY WITH ALL ACCESS MINT BOXED £299.00

CANON EOS 1000D 18-55mm CAN LENS COMPLETE MINT BOXED £179.00

CANON POWERSHOT G10 COMPLETE WITH ALL ACCESS MINT BOXED £289.00

CANON 270 EX SPEEDLITE MINT BOXED £15.00

CANON 380 EX SPEEDLITE MINT CASED £29.00

CANON 420 EX SPEEDLITE MINT CASED £99.00

CANON 430 EX SPEEDLITE MINT CASED £139.00

CANON 550 EX SPEEDLITE MINT CASED £125.00

CANON BG-E6 BAT GRIP FOR EOS 300D MINT BOXED £84.00

CANON BG-E2 BATT GRIP FOR EOS 200D/300D/400D/500 MINT BOXED £75.00

CANON BG-E3 BATT GRIP FOR EOS 350D/400D MINT BOXED £59.00

CANON BG-E6 BATT GRIP FOR EOS 50 MKI MINT £169.00

Nikon D3 BODY COMPLETE WITH ALL ACCESSORIES MINT BOXED £2,799.00

Nikon 7000 BODY KIT COMPLETE ONLY 3384 ACTUATIONS MINT BOXED £625.00

Nikon D300 S BODY KIT COMPLETE WITH ALL ACCESS MINT BOXED AS NEW £675.00

Nikon D300 S BODY KIT COMPLETE WITH ALL ACCESS MINT BOXED £645.00

Nikon D800 BODY KIT COMPLETE + ALL ACCESSORIES EXC+ BOXED £568.00

Nikon D200 BODY COMPLETE WITH ALL ACCESS MINT BOXED £445.00

Nikon 0100 BODY + NIKON MB-100 GRIP + ACCESS EXC+ £175.00

Nikon D90 BODY KIT COMPLETE ONLY 142 ACTUATIONS MINT BOXED AS NEW £149.00

Nikon 060 BODY COMPLETE WITH ALL ACCESSORIES MINT BOXED £275.00

Nikon 070S BODY KIT COMPLETE WITH ALL ACCESSORIES MINT BOXED £245.00

Nikon 070 BODY COMPLETE WITH CHARGER AND BATT MINT £125.00

Nikon 1 V1 BODY WITH 18-30 & 30-105 LENS ONLY 398 ACT MINT BOXED £25.00

Nikon GR-1000 GRIP BLACK FOR V1 MINT BOXED £49.00

Nikon FT1 MOUNT ADAPTER FOR NIKON SLR LENSES MINT BOXED £179.00

Nikon MB-21 GRIP FOR NIKON D7000 MINT £195.00

Nikon MB-01 D FOR 030/305/700 MINT BOXED AS NEW £189.00

Nikon 50mm 1.8 50mm 1.8 LENS MINT BOXED £169.00

Nikon 50mm 1.8 50mm 1.8 LENS MINT BOXED £269.00

Nikon S800X SPEEDLIGHT WITH MANUAL MINT BOXED £25.00

Nikon MC-36 REMOTE CONTROL MINT £95.00

Olympus E520 - 14-42 & 40-150mm LENSES COMPLETE MINT £265.00

RICOH GR-MK II DIGITAL COMP. WITH ALL ACCESS MINT BOXED £225.00

SIGMA 10-20mm 14.5/6.3 OC EX FOR HOMA YP4/3ds MINT BOXED £289.00

OLYMPUS 18 - 180mm 3.5/6.3 ZUIKO DIGITAL ED 4/3ds MINT BOXED AS NEW £325.00

OLYMPUS HD-5 BATTER GRIP FOR ED20 BODY MINT BOXED £50.00

OLYMPUS 14 - 45mm 3.5/6.3 ZUIKO DIGITAL 4/3ds LENS MINT-HOOD £99.00

OLYMPUS 14 - 42mm 3.5/6.3 MK II MFT MICRO 4/3rds LENS MINT-HOOD £95.00

PENTAX 18 - 55mm 3.5/6.3 AL WEATHER RESISTANT MINT BOXED £99.00

PANASONIC F1 COMPLETE + 14-42 LENS KIT MINT BOXED £275.00

PANASONIC GX BODY COMPLETE ALL ACCESSORIES MINT BOXED £245.00

PANASONIC GH2 BODY COMP. WITH ALL ACCESSORIES MINT - £225.00

PANASONIC 14 - 42mm 3.5/5.6 LUMIX M4/3 40x3ds MINT CASED £95.00

Sony NEX 5 COMP WITH SONY 16-55 LENS V (LOW USE) MINT BOXED AS NEW £289.00

Sony Alpha 28 - 75mm 2.8 LENS MINT BOXED £49.00

Sigma 18 - 100mm 3.5/6.3 OC SLO GLASS FOR SONY MINT BOXED £25.00

Sigma 20 x APD 4/3D/CONVERTER FOR SONY ALPHA MINT BOXED £45.00

Sony Alpha HVL-F63AM FLASH GUN MINT CASED £45.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1V HS BODY WITH MANUAL ANI STRAP MINT BOXED £479.00

CANON EOS 1NRS BODY MINT £365.00

CANON EOS 1NRS MINT BOXED £265.00

CANON 5 BODY EXC+ £59.00

CANON F1 BODY INSTRUCTIONS AS NEW MINT BOXED £99.00

CANON 17 - 40mm 4.0 USM "L" IMAGE STABILIZER MINT BOXED £545.00

CANON 24 - 105mm 4.0 USM "L" IMAGE STABILIZER MINT BOXED £745.00

CANON 70 - 200mm 4.0 USM "L" IMAGE AND CASE MINT BOXED £425.00

CANON 70 - 300mm 4.0 USM IMAGE STABILIZER MINT BOXED £899.00

CANON 100 - 400mm 4.0/5.6 USM IMAGE STABILIZER MINT BOXED £1,095.00

CANON 100 - 400mm 4.0/5.6 USM IMAGE STABILIZER MINT BOXED £975.00

CANON TS-E 24mm 3.5 TILT AND SHIFT + CASE MINT BOXED £965.00

CANON 100mm 12.8 MACRO USM "L" IMAGE STABILIZER MINT BOXED £645.00

CANON 200mm 12.8 USM MK I MINT BOXED £499.00

CANON 300mm 14 USM "L" IMAGE STABILIZER MINT BOXED £665.00

CANON 50mm 12 EF MINT BOXED £175.00

CANON 10 - 22mm 3.5/5.6 EF MINT AS NEW £25.00

CANON 15 - 85mm 3.5/5.6 EFS USM IMAGE STABILIZER MINT £465.00

CANON 17 - 85mm 4.0/5.6 EFS IMAGE STABILIZER MINT £59.00

CANON 18 - 55mm 3.5/5.6 EFS IMAGE STABILIZER MINT £59.00

CANON 28 - 135mm 3.5/5.6 EFS IMAGE STABILIZER MINT-HOOD £275.00

CANON 35 - 105mm 3.5/5.6 USM + HODD MINT BOXED £145.00

CANON 35 - 80mm 4.0/5.6 EF MK II MINT BOXED £199.00

CANON 50 - 200mm 4.0/5.6 USM MK II MINT BOXED £299.00

CANON 70 - 200mm 4.0/5.6 USM MK II MINT BOXED £199.00

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CANON 70 - 200mm 4.0/5.6 USM MK II MINT BOXED £199.00



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Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012



PROFESSIONAL

Dealer

J1



Nikon 1: J2 From £499

NEW! J2 + 10-30mm £499
NEW! J2 + 10-30mm + 30-110mm £649
V1 + 10-30mm £499
V1 + 10mm £599
V1 + 10-30mm + 30-110mm £629

NIKON 1 RECOMMENDED LENSES:

Nikon 10mm f2.8 £178
Nikon 10-100mm f4.5-5.6 PD-Zoom VR £539
Nikon 11-27.5mm f3.5-5.6 £179



NEW!

YEAR
WARRANTY

Nikon
D3200
Black or Red

24.2
megapixels
4.0
fps
1080p
movie mode

SAVE UP TO
£169
ON RRP



NEW! D3200 From £449

D3200 Body RRP £559.99 £449
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 £474
D3200 + 18-55mm VR + 55-300mm £758.05

CUSTOMER REVIEW: D3200 Body
★★★★★ "Typical Nikon - super camera" Ashby - Lincoln



YEAR
WARRANTY

Nikon
D5100

16.2
megapixels
4.0
fps
1080p
movie mode

SAVE UP TO
£200
ON RRP



D5100 From £384

D5100 Body RRP £549.99 £384
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 £449
D5100 + 18-55mm VR + 55-200mm £647.10

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ "Ideal for holidays, 'versatile'" Lionheart - Surrey



YEAR
WARRANTY

Nikon
D7000

16.2
megapixels
6.0
fps
1080p
movie mode

SAVE UP TO
£313
ON RRP



D7000 Body £719

D7000 Body RRP £1005.99 £719
D7000 + 18-105mm RRP £1207.99 £894

CUSTOMER REVIEW: D7000 body
★★★★★ "Wish I had got one sooner" Snorn - Huddersfield



D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body £2249
NEW! D800E Body £2649

NIKON FX CASHBACK*† with D800/D purchases:
AF-S 14-24mm f2.8 G ED £100 Cashback*
AF-S 24-70mm f2.8 G ED £80 Cashback*
AF-S 16-35mm f4.0 G ED VR £75 Cashback*
AF-S 24-120mm f4.0 G ED VR £75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*
AF-S 50mm f1.4 G £35 Cashback*

NEW! D800 Body



**YEAR
WARRANTY**

Nikon
D600
24.3
megapixels
5.5
fps
full frame
CMOS sensor

UP TO
£180
CASHBACK*

T&C's apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback amount. Please note this offer ends 30.09.12.

From £2249



**YEAR
WARRANTY**

Nikon
D600
24.3
megapixels
5.5
fps
full frame
CMOS sensor

NEW! D600 From £1955

D600 Body + FREE! Nikon Battery worth £59 £1955
D600 + 24-85mm + FREE! Nikon Battery worth £59 £2443

*While stocks last

Nikon Capture NX2 £132.95
Nikon Capture NX2 Upgrade (Capture NX required) £84.99

YEAR
WARRANTY

Nikon
D4
16.2
megapixels
11.0
fps
full frame
CMOS sensor

YEAR
WARRANTY

Nikon
D4
16.2
megapixels
11.0
fps
full frame
CMOS sensor

NEW! D4 From £4799

D4 Body £4799
NIKON FX CASHBACK*† with D4 purchases:
AF-S 14-24mm f2.8 G ED £100 Cashback*
AF-S 24-70mm f2.8 G ED £80 Cashback*
AF-S 16-35mm f4.0 G ED VR £75 Cashback*
AF-S 24-120mm f4.0 G ED VR £75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR £60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro £50 Cashback*
AF-S 50mm f1.4 G £35 Cashback*

SONY

NEX-6

Block

16.1
megapixels
10.0
fps
1080p
movie mode



NEW!

NEW! NEX-6 Body £709

NEW! NEX-6 + 16-50mm PZ £829
NEW! NEX-6 + 16-50mm PZ + 55-210mm £1029
NEX-7 Body (Black) £839
NEX-7 + 18-55mm (Black) £949
NEW! NEX-5R + 18-55mm £679
NEX-F3 + 18-55mm £409

A37 **NEW!** A37 + 18-55mm £439
NEW! A37 + 18-55mm + 55-200mm £619

NEW! A37 + 18-55mm £439
NEW! A37 + 18-55mm + 55-200mm £619

A77

YEAR
WARRANTY

Nikon
A77

24.3
megapixels
12.0
fps
1080p
movie mode

A99

YEAR
WARRANTY

Nikon
A99

24.3
megapixels
6.0
fps
full frame
CMOS sensor



Panasonic

G5

YEAR
WARRANTY

Nikon
A99
16.5
megapixels
6.0
fps
1080p
movie mode

YEAR
WARRANTY

Nikon
A99
16.5
megapixels
6.0
fps
1080p
movie mode

NEW! G5

From £559

NEW! G5 Body Black £559
NEW! G5 + 14-42mm £639
NEW! G5 + 14-42mm Power Zoom £749
G5 + 14-42mm £429
G5 + 14-42mm Power Zoom £519

YEAR
WARRANTY

Nikon
GX1
16.0
megapixels
20.0
fps
1080p
movie mode

FREE Kata Bag + 8GB Card

GX1 Body £433.95
FREE 433 DL Shoulder Bag
FREE SanDisk 8GB Extreme HD Video 30MB/Sec SDHC Card worth £54.90 with any Lumix GX1 purchase – While stocks last!
GX1 + 14-42mm £459.90
GX1 + 14-42mm Power Zoom £579

OLYMPUS

OM-D E-M5

Silver or Black

16.1
megapixels
9.0
fps
1080p
movie mode



YEAR
WARRANTY

YEAR
WARRANTY

YEAR
WARRANTY

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NEW! Olympus 75mm f1.8 PW EZ £799

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E-P3 + 14-42mm + 40-150mm £759

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SD1 Merrill Body £1839



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YEAR
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Pentax
K-5 II

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WARRANTY

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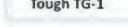
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We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

TOTAL Digital PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3/4 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£39.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R240
T0591/2/3 each	£11.99 13ml	Check Website.	
T0594/5/6 each	£11.99 13ml	Check Website.	
T0597/8/9 each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX50/660/700W/710W/720W, PX730W/800FW/810FW/830FW/830FW/865/865
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R2800
T0871/2/3/4 each	£7.99 11.4ml	Check Website.	
T0877/8/9 each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	
T0961/2/3/4 each	£8.99 11.4ml	Check Website.	
T0966/7/8/9 each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4 each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/J20FW/F25WD/5.35WD/6.25FW/630FW
T1291 Black	£9.99 11.2ml	£5.49 16ml	
T1292/3/4 each	£9.99 7ml	£4.49 13ml	
T1571-9 each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo R3000
T1571-9 each NEW	£13.99 17ml each or £99.99 set of 8		Photo R2000
T5591-6 each	£12.99 13ml each or £69.99 set of 6		Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/6058/6053/6054/6055/6056/6057/6138/6059 110ml	£47.99
EPSON Stylus Pro 7800, 7880, 9800:	T6061/6062/6068/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6028/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
EPSON Stylus Pro 7800, 7880, 9800:	T6031/6032/6038/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£72.99

E&OE. Prices may be subject to change, but hopefully not!

ILFORD

Hahnemühle

Fotospeed

PermaJet

ICC profiles available for all Ilford papers

ICC profiles available for all Hahnemühle

ICC profiles available for all Fotospeed papers

ICC profiles available for all PermaJet papers

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Canon Compatibles

HP Compatibles

Lexmark Compatibles

Lexmark Originals

Brother Compatibles

Kodak Original Ink / Paper

Brother Originals also in stock!

Many more in stock!



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CAMERA BAGS



Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the Think Tank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20	Sling-O-Matic 20	Digital Holster 50 V2.0
£128.00	£126.00	£66.00
Airport International V2.0	Streetwalker	Urban Disguise 50 V2.0
£258.00	£109.00	£141.00

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro



Based on the Hadley Original, the Hadley Pro features a range of additional features including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

The Hadley Pro £162.00

More Billingham Bags

NEW Billingham F2.8	£148.50
NEW Billingham F1.4	£166.50
The Hadley Digital	£108.00
The Packington	£238.50
The Classic 550	£504.00

Billingham Accessories

Superflex Inserts (all)	£14.40
SP40/50Shoulder Pads	£24.30
Tripod Straps	£17.10



Kata 3N1-10 £69.99
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 £84.99
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 £99.99
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33 £119.99
For Kata 3N1 bags

IMPROVE - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to your DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your camera body. The main compartment can be converted from a camera bag into a daypack when not shooting. By removing the padded bottom camera insert, when used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which holds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £64.99 DR-466i £72.99 DR-467i £79.99

DC Shoulder Bags	A range of undervalued, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.
DC 445	£52
DC-435	£29.99
DC-437	£32.99
DC-439	£36.99
DC-441	£39.99
DC-443	£42.99
DC-445	£49.99
Insertrolley	£52

Entire Kata range available!

RAIN COVERS

Optech Rainsleeve

Unique eyepiece opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashgun, 2 per pack.

Standard Flash £5.99
£7.99

Kata Elements Covers

Protect your camera against the elements!

£36.99
£51.99

Think Tank Hydrophobia

The ultimate protection from the weather!

70-200 £109.00
70-200 Flash £114.00
300-600 £118.00

hähnel

Hähnel Combi TF

Combination wireless remote shutter release and radio flash trigger.

4.2 channels. Available for Canon, Nikon, Olympus and Panasonic.
Receiver & Transmitter £49.99
Extra Receivers £34.99

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FLASH GUNS

Nissin

10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful rechargeable flashgun! A guide number of 60m/ISO100 and a clear full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Di866 features built-in TTL and M modes, and TTL and MTTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a built-in flash diffuser, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USM port for down-loading upgrades.

£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - New for 2011. An impressively powerful flashgun, with a guide number of 44m/ISO100 and TTL functionality. Including bounce and swivel head, wide angle diffuser and catch light reflector, wireless slave flash, built-in flash diffuser and catch light reflector, and a built-in flash diffuser with active AF assist light and energy saving auto-off circuit.

£149.99 £119.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, and slave flash on manual mode and energy saving auto-off circuit.

£92.99 £79.99

10 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1
Metz 36 AF-5
Metz 44 AF-1
Metz 50 AF-1
Metz 58 AF-2

Dedicated TTL functions for Canon, Nikon, Sony, Olympus, Pentax and Samsung. Full specifications at www.premier-ink.co.uk

Nissin MF-18 Ring Flash

The new Nissin MF-18 Macro Ring Flash offers outstanding functionality at a sensible price. An exceptionally high guide number of 16 (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless Control, and zoom rings are just some of its amazing features - plus an expanding ring head. Includes mounting rings for 28, 42, 62, 82, 105, 127 and 150mm diameter mounting rings. Available in Canon and Nikon fit.

£279.99

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply clip onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range of sizes from Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body which simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the light directly hitting your subject, the inverted dome spreads light evenly throughout the body of the clear vinyl body, lighting up the entire environment, thus creating a natural soft diffused effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes, giving you a full range of natural, cool, or warm-tones. Available in four sizes

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc

Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc

Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc

Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.99

FlashRight

ColorRight's new "super diffuser" for hotshoe flashguns.

£90 £69.99

ColorRight PRO

The ultimate white balance filter! Available in two versions - Neutral and Portrait.

£105 £89.99

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo £59.99
28" Apollo £99.99
45" Halo £104.99

Westcott 28" Apollo Flash Kit

Including shoe mount, umbrella and light stand.

£129.99 £69.99

Westcott Umbrella Flash Kit

Including shoe mount, umbrella and light stand.

£87 £69.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they collapse to 14.5" diameter, but collapse down to just 14.5"

43" Umbrella Soft Silver £19.99

43" Umbrella White £19.99

43" Umbrella White/Black £21.99

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket and attaching mounting ring. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, mounting handle, shoulder bag and carry case.

22cm Ezybox Softbox NEW £44.99

38cm Ezybox Hotshoe £84.99

38cm Ezybox Hotshoe Kit £156.99

54cm Ezybox Hotshoe £102.99

54cm Ezybox Hotshoe Kit £174.99

76cm Ezybox Hotshoe Kit £119.99

76cm Ezybox Hotshoe Kit £192.99

Lastolite Flashgun TiltHeads

These ingenious Lastolite tiltheads provide a way of altering your flashgun's position, plus a light stand, tilt head, mounting handle, shoulder bag and carry case.

TiltHead For Single Flashgun £16.99

TiltHead Umbrella Kit £89.99

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey/white cards

EzyBalance 30cm £17.99

EzyBalance 50cm £29.99

Fold Lastolite range available.

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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Premier
Ink & Photographic

Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

Camera Straps

RS-4 Classic	£54.99
RS-5 Cargo	£64.99
RS-7 Curve	£59.99
RS-W1 Womens	£59.99
RS-SPORT	£59.99
RS-DR1 Double	£119.99
3-in-1 Straps & Bags	
Snapper-10 Small	£29.99
Snapper-20 Medium	£39.99
Snapper-35 Large	£44.99



SUN SNIPER

Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£99.99
TPH Triple Harness	£169.99

OP TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps System Connectors

Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	UniLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

SPIDER CAMERA HOLSTER

From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung

Hahnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 to 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung

Excellent value for money - our best selling remote shutter release!



RRP: £89.99
SPECIAL OFFER - SAVE £25
£65.99



RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99



RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

E&OE. Prices may be subject to change, but hopefully not!

TRIPODS, MONOPODS & HEADS

Manfrotto

Package Deals!

190XPROB Tripod + 496RC2 Ball Head

£142

190XPROB Tripod + 804RC2 Three Way Head

£144

055XPROB Tripod + 496RC2 Ball Head

£157

055XPROB Tripod + 804RC2 Three Way Head

£159



£39 Manfrotto!

An incredible deal - a full size Manfrotto tripod with ball head - only £39!

£39

MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm

£99.99

055XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

£114.99

190CXP03

Carbon Fibre 3-section legs, Q90 column

Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm

£204.99

190CXP04

Carbon Fibre 4-section legs, Q90 column

Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm

£212.99

055CXP03

Carbon Fibre 3-section legs, MACC column

Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm

£232.99

055CXP04

Carbon Fibre 4-section legs, MACC column

Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm

£246.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 5.0kg
Load: 5.0kg
Folded: 59cm
Height: 151cm

£29.99

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg
Load: 5.0kg
Folded: 58cm
Height: 151cm

£34.99

679B Monopod

Aluminium 3-section

Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm

£35.99

680B Monopod

Aluminium 4-section

Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm

£47.99

681B Monopod

Aluminium 3-section

Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm

£49.99

MANFROTTO PRO HEADS

492 Ball Head

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ETRS Complete + AEII Prism	E-+/- C59	28-90mm F3.5-6.5 EFII	E-+/- E49	E59
ETRS Complete + Prism	E-+/- C229	28-90mm F3.5-6.5 USM	E++/E59	E59
ETRS Complete + AEII Prism	E-+/- Mint- C289	28-90mm F4-5.6 USM II	E++/E59	E59
ETRS Complete + AEII Prism	E-+/- C229	28-135mm F3.5-6.5 IS USM	E++/E59	E59
ETRS Complete	E-+/- Mint- C289	28-200mm F3.5-6.5 USM	E++/E59	E59
40mm F4 PE	E-+/- C229	28-300mm F3.5-6.5 L IS USM	E-+/- Mint- E1,399	E1,399
45-90mm F4-5.6 PE	E-+/- C229	35-70mm F3.5-6.5 EF	E-+/- E229	E229
50mm F2.8 EII	E-+/- C59	35-90mm F4-5.6 EF	E-+/- E19	E19
75mm F2.8 EII	E-+/- C59	35-135mm F4-5.6 USM	E-+/- E19	E19
100-220mm F4.8 PE	E-+/- C49	50mm F1.8 USM	Mint- E229	E229
100mm F4 PE Macro	E-+/- C249	50mm F2.8 PE Macro	Mint- E169	E169
105mm F3.5 E	E-+/- E49	55-200mm F4-5.6 USM II	E++/E59	E59
135mm F3.5 E	E-+/- E179	60mm F2.8 PE Macro	Mint- E229	E229
150mm F3.5 E	E-+/- E179	65mm F2.8 PE Macro	Mint- E229	E229
150mm F3.5 PE	E-+/- E145	70-300mm 14-5.6 IS USM	E-+/- E599	E599
200mm F3.5 PE	E-+/- Used- C79	70-300mm 14-5.6 L IS USM	E-+/- E599	E599
200mm F3.5 E	E-+/- Used- C79	70-300mm F4-5.6 EF	E-+/- E229	E229
200mm F3.5 E	E-+/- C229	75-300mm F4-5.6 EII	E-+/- Mint- E249	E249
250mm F3.5 E	E-+/- E79	85mm F2.1 USM	E-+/- E125	E125
250mm F3.5 E	E-+/- E149	100-300mm F4-5.6 USM	E-+/- E159	E159
120 E Mag	E-+/- E229	135mm F3.5 Macro USM	E-+/- E229	E229
Powered Mag E	E-+/- E25	400mm F4 DO IS USM	E-+/- E379	E379
Polaroid Mag E	E-+/- Used- C79	400mm 15-6.5 USM	E-+/- E369	E369
AEII Meter Prism	E-+/- E79	Sigma 8mm F3.5 EX DG Fisheye	Mint- E249	E249
AEIII Meter Prism	E-+/- E159	Sigma 10mm F2.8 EX DC Macro	E-+/- E159	E159
Prism Finder E	E-+/- C59	Sigma 28-105mm F2.8-4.5 ASPH	E-+/- C59	C59
Speed Grip E	E-+/- C59	Sigma 28-105mm F4-5.6 UC AF	E-+/- C59	C59
Extension Tube E14	E-+/- Used- C289	Sigma 50-200mm F4-5.6 DC HSM OS	E-+/- E119	E119
Extension Tube E28	E-+/- Mint- C49	Sigma 70-210mm F2.8 Apo	E-+/- E189	E189
SCA36 Flash Adapter	E-+/- E125	Sigma 70-210mm F4-5.6	E-+/- E125	E125

Bronica GS1

GS1 Complete + AE Prism	E-+/- E449	120mm F2.8 HSM	E-+/- E199	E199
GS1 Body Only	E-+/- E199	120mm F2.8 HSM	E-+/- E199	E199
50mm F4.5 PG	E-+/- E229	120mm F2.8 HSM	E-+/- E199	E199
110mm F4 PG Macro	E-+/- E199	120mm F300mm F4-5.6 APD	E-+/- E199	E199
150mm F4 PG	E-+/- E149	120mm F300mm F4-5.6 APD	E-+/- E149	E149
200mm F4.5 PG	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249
250mm F4.5 PG	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249
G5 120 Magazine	E-+/- E25	120mm F300mm F4-5.6 Apo	E-+/- E25	E25
Polaroid Mag G	E-+/- E25	120mm F300mm F4-5.6 Apo	E-+/- E25	E25
AE Prism Finder G	E-+/- E139	120mm F300mm F4-5.6 Apo	E-+/- E139	E139
Speed Grip G	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

Bronica RF645

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

Canon Manual

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249



RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

Canon Manual

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
45mm F4.5 Finder	E-+/- E49	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
65mm F4.5 F	E-+/- E149	120mm F300mm F4-5.6 Apo	E-+/- E199	E199
135mm F4.5 F	E-+/- E249	120mm F300mm F4-5.6 Apo	E-+/- E249	E249

RF645 + 65mm F4	E-+/- E549	120mm
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2	Sony 18-250mm f/3.5-6.3 SAM Condition = 4* - Fareham	£329.99
3	Nikon D7000 Body Condition = 4* - Manchester	£599.99
4	Sigma EX 20mm f/1.8DG Canon Condition = 4* - Southampton	£349.99
5	Canon 24mm f/3.5L TS-E Condition = 5* - Derby	£999.99
6	Nikon 80-400mm f/4.5-5.6 VR Condition = 5* - Bristol (Horsefair)	£699.99
7	Samsung NX11 & 20mm f/2.8 Condition = 4* - Chesterfield	£279.99
8	Fuji X10 Condition = 5* - Reading	£279.99
9	Canon EOS 7D Body Condition = 4* - Guildford	£899.99
10	Nikon D3200 & 18-55mm VR Condition = 5* - Lincoln	£399.99

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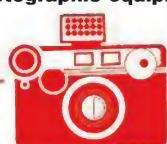
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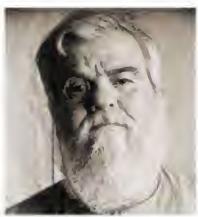
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ROGER HICKS

We call ourselves photographers, but some of us go out of our way to avoid taking pictures

IT'S AMAZING what people will do in order to avoid taking pictures, while still calling themselves photographers. Without doubt, the most popular displacement activity is buying and selling cameras and lenses. There is absolutely no doubt that progress in camera design and (still more) in lens design is real. If it were not, we'd still be shooting glass plates with f/8 Rapid Rectilinear. But there is equally little doubt that there has never been a 'must-have' camera (or lens) that has revolutionised photography overnight and led to the abandonment of all that has gone before. The Leica and the 35mm revolution it triggered came close, but even then, plenty of excellent photographers continued to take plenty of excellent pictures with a wild profusion of different cameras and formats.

In other words, although it's a good idea to keep abreast of what's new – which is why we test new cameras in AP, after all – and although it's impossible not to be afflicted from time to time by the desire to buy something new, it's not a good idea to be obsessed with the minutiae of equipment you don't own. This is a waste of time and effort that could much better be applied to taking pictures.

Then, of course, there's what you might call a meta-obsession with arcane equipment. Many in this group concern themselves less with the newest and the best, and more with discussions of the collectibility of the f/1.2 aspheric Noctilux, or the merits of the 50mm f/1.4 Nikkor in Nikon S mount: a lens, and indeed a camera, that was of significantly greater interest 50 years ago than today, at least to most sane photographers. These people are normally to be found on the internet, the greatest refuge of obsessives and idlers (quite often both) that ever was devised.

Yet another way to avoid taking pictures is to spend all your time reading books and magazines about photography. Obviously, I am somewhat biased in favour of those hardy souls who keep alight the flickering flame of literacy, in that they provide me with a living – but even at that, it's possible to overdo it. For me, the main reasons for reading books and magazines about photography are first, to look for inspiration, and second, to learn

about how to achieve certain effects. After well over four decades as a photographer, I've already learned a lot about the latter, but I'm still learning. Anyone who thinks they know it all is mistaken.

The former – the inspiration – never falters, but it does change. When I first started to read AP in the 1960s, I was tempted to try everything I admired: portraiture, macro, architecture, reportage... I also used to try all those technical tricks that are now available (or to some degree replicable) with a few clicks of a mouse in Adobe Photoshop: lith, posterisation, Mackie lines, the lot. Of course, the electronic versions are not always identical, but often they are a lot better. Equally, there are some things that I have yet to see equalled by digital means, most notably a good silver halide print, or

for that matter, iron-salt contact processes such as platinum/palladium or argyotype.

Nowadays, though, if I see something I really admire, I try to work out how to do it with what I've got. Does it require special equipment or

materials? Given what I've accumulated over the decades, this is unlikely. More likely: does it require unusual dedication, for example, getting up before dawn? Most likely: is it the photographer's eye? If so, the only answer is practice.

This brings me back to where I started. For more than 30 years I have earned a living mostly from photography: partly from taking pictures, and partly from writing about taking pictures. Unlike most AP readers, I don't have a 'day job' from which I have to steal time to practise photography (or read about it, or try out new gear). Likewise, I never had children, so I never had to spend time on photography that I might otherwise have spent on them.

I am constantly astonished, therefore, by those of our readers who are not only far better photographers than I, but who also hold down 'real' jobs and raise children. Where do they find the time? Of course, they have the luxury of showing only their best pictures, whereas I have to illustrate all sorts of subjects, but equally, I can't help suspecting that they aren't the ones who are constantly hankering after new gear, experimenting with everything that catches their eye, and wasting all their time on the internet. However they do it, I salute them. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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